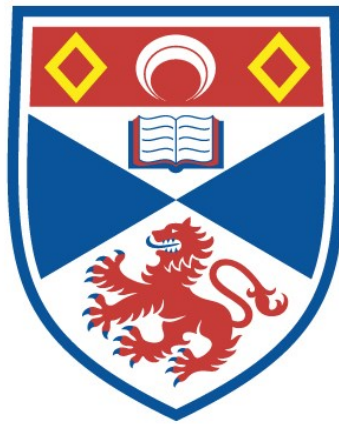


T.J. HONEYMAN: POLICIES TOWARDS THE
POPULARIZATION OF ART AND THE GLASGOW ART
GALLERY AND MUSEUM, KELVINGROVE

Anne Marie Millar

A Thesis Submitted for the Degree of MLitt
at the
University of St Andrews



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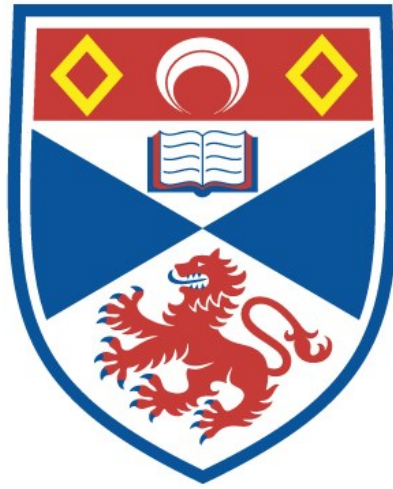
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Policies Towards the Popularization of
Art and of the Glasgow Art Gallery and Museum,
Kelvingrove

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M.Litt. Museum/Gallery Studies
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1 DECEMBER 1991



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Acknowledgements

I would like to thank the following people: Dr. Tom Normand, Department of Art History, for his advice and supervision; Mrs. Margaret Wilson, daughter of Dr. T. J. Honeyman, for her invaluable assistance, support, and hospitality; Mrs. Isabel Maclean, Secretary to T. J. Honeyman during his directorship of the Glasgow Art Gallery and Museum, for her abiding time (considering the circumstances!), valuable information, and for bringing me closer to Tom Honeyman, the man; Emilio Coia, artist, for his candid views on the controversial issues surrounding T. J. Honeyman's directorship; Ms. Alison Ferguson, Librarian, Glasgow's Museum Service, for her generous time and interest; Dawn Waddell, Department of Art History, for her friendship and support; Lisa Livelybrooks for her comments and camaraderie; Brian Miller, my son, for his enthusiastic approach to the production of this thesis; Gretchen Miller, my daughter, for her patience and understanding; and, last but not least, Cameron Millar, my husband, for his encouragement and invaluable efforts to assist me in any way possible. I thank you all.

ABSTRACT

The thesis will examine Dr. T. J. Honeyman's policies towards the popularization of art and of the Glasgow Art Gallery and Museum, Kelvingrove. From 1939-1954, Honeyman was the Director of the Art Gallery and Museum, and during this period devoted all his efforts towards helping the public gain a basic understanding of art appreciation. By increasing the public's awareness of art he hoped not only to increase their interest and support in the Fine Arts but in the Arts in general. His ultimate goal was to create a revival in Glasgow's artistic culture and increase its status in national and international art circles.

Within his capacity as director he created three roles for himself - that of publicist, educationalist, and purveyor of ideas. Working within these roles enabled him to maximize the full resources available to him as a director, and through them to stimulate the artistic culture in Glasgow.

Honeyman was attempting to popularize art in the Glasgow Art Gallery and Museum. He resisted the widespread belief that "fine art" was a middle class phenomenon and devised a program aimed at the demystification of art, thus allowing everyone the opportunity to broaden their appreciation and increase their personal growth.

The thesis is composed of three chapters and deals with each role respectively. Within each role, the relevant mechanisms set up by Honeyman to institute his policies on popular art are addressed and examined. Demonstrating how these mechanisms were utilized is essential to understanding how he fulfilled his purpose to popularize art and enliven the city's artistic culture.

INTRODUCTION

Dr. Tom John Honeyman had a successful career as the Director of the Glasgow Art Gallery and Museum, Kelvingrove, from 1939-1954. During his directorship he skillfully put into practice many previously postulated innovative ideas, thereby making some remarkable contributions to both the Art Gallery and Museum and to the City of Glasgow. Many of these ideas and contributions are still alive today.

In his capacity as Director, he increased the general public's interest in the Arts and helped them to become more aware and proud of their city's important municipal collection. His focus on the public's appreciation of the Arts was unceasing throughout his fifteen year mission to awaken the artistic culture of his city.

Prior to becoming the Director of the Glasgow Art Gallery and Museum in 1939, Honeyman spent 10 years with the art dealing firm of Reid and Lefevre in Glasgow, and later in London. Here, his education in art appreciation grew and he became particularly expert in nineteenth and twentieth century French painting.

Honeyman initially trained in medicine at Glasgow University, hence his title of "Doctor". After qualifying in 1919, he spent ten years as a practicing physician in his own office in Eastern Glasgow and at the Glasgow Royal

Infirmary. During this period he maintained an interest in art, attending night classes at the Glasgow School of Art and frequenting the dealerships in the city. McNeill Reid, of Reid and Lefevre, appointed Honeyman as family physician but later invited him to abandon the medical profession for that of art dealing;¹ an invitation which Honeyman accepted.

The position for Director of Glasgow Art Gallery and Museum became vacant at an opportune time for Honeyman. He had submitted his resignation at Reid and Lefevre, London, in October 1938² but volunteered to continue until April 1939, the same time as the advertisement for a director appeared in the newspapers.

Although Honeyman lacked experience in museum or gallery administration he decided to apply for the position. He wanted to return to his native Glasgow and attempt to do something positive there. Glasgow's artistic culture had been languishing and he felt that through the position of Director of Glasgow Art Gallery and Museum he would have the opportunity to make a real contribution towards rekindling and enlivening the Arts within the city.

In the late nineteenth century Glasgow was a booming Victorian city with all its splendor. It prospered with heavy industries - coal mining, iron, steel, engineering, and shipbuilding, which brought wealth to the city. Industrialist collectors and dealers in French art exposed Glasgow artistically to foreign influences in painting. The Glasgow Boys had become an internationally famous school of

painters, Glasgow's 1888 International Exhibition was a success, as was the exhibition in 1901, and the new Glasgow School of Art was to have a strong reputation into the 1920s³. Glasgow was bursting with creative activity.

A Glasgow art dealer, Alexander Reid, founder of Reid and Lefevre, not only introduced the Scottish Colourists to the public, but also created an environment whereby the public would be prepared to respond to and accept the French Impressionists and Post-Impressionists. It was through his recommendations that Glasgow shipowners and industrialists in the early part of the 1900s acquired their rich collections of French paintings⁴. Many of these paintings were later bequested, gifted, or loaned to Glasgow Corporation - building up a fine collection for the city.

During the Industrial Revolution thousands came to Glasgow to take advantage of employment opportunities, causing the population to grow at a tremendous rate⁵ and the city to expand in all directions.⁶ When the depression came between the Wars, all heavy industries declined with devastating consequences in unemployment. Glasgow was gradually transformed into a city of slow decay, deprivation, and urban degeneration. The cultural center for the Arts began to shift from Glasgow to Edinburgh (which had suffered to a lesser degree during the depression since its emphasis had been on trade⁷) and continued in that direction throughout this period. Glasgow began to suffer

from poor publicity and would now have a hard road ahead rebuilding its reputation as a city of culture.

During the period between the Wars greater emphasis was placed on the role of the museum and gallery in the life of the community. Several studies were conducted to determine their strengths and deficiencies, and recommendations listed the improvements which could be put into effect in order to raise their standing and quality of service to the communities in which they existed. The Royal Commission on National Museums and Galleries: Interim Report of 1928 pointed out that other social services were better funded than the museums (although the term "museum" was used, it included the art galleries) and drew attention to fact that the collections of these institutions were not generally keeping pace with the educational needs of the growing population, although to their credit, many were benefiting from bequests made by wealthy philanthropic individuals. The "Final Report" of this study⁸, issued in 1929, concluded that several needs required attention; to distinguish the needs of the general public as opposed to those of the student, for improved exhibits to aid public understanding, the employment of a publicity officer to increase publicity, and for improved public amenities such as lectures, giftshops, cafes, and evening opening hours. A further study, Report on the Public Museums of the British Isles (other than National Museums)⁹, 1928, encouraged museums and galleries to give a greater amount of consideration to

organized school visits, lectures to school children, and loans to schools. The report also encouraged that a provision be made for adult associations. However, the most important study, carried out by S. F. Markham in 1938, was on the Museums and Art Galleries of the British Isles (other than National Museums), sponsored by the Carnegie United Kingdom Trust. This study was most influential because of its comprehensive nature. Markham personally visited approximately 800-900 museums and galleries in Britain, assessing each one individually and later compiling an exhaustive study of the movement as a whole. Among his conclusions were the following:

"[Museums] carry with them few elements of drama or even of any great public appeal. It has therefore been an easy thing for the public to disregard or even to discredit the work that museums do and the services that they render to civilization and culture. It is primarily because of this lack of understanding that we find the museum...one of the most neglected, and one of the least understood of all civic services¹⁰...What a museum really depends upon for its success and usefulness is not its building, not its cases, not even its specimens, but its curator...The museum of the future will not be a museum of objects, but a museum of ideas."¹¹

One of the reasons given for the above conclusions was that most museums produced a poor standard of publications, thereby inadequately explaining the institution and its activities to the public. It was found that most museums did not compile annual reports, and the majority of those which did only provided the equivalent of a paragraph.

Furthermore, only 12 museums throughout Britain published a periodical at this time. Markham advocated the need for these publications if the institution was to increase its popularity.

Honeyman must have been acutely aware of these studies since many of the contributions accredited to him can be traced to the findings and recommendations proposed in these studies. It was as if he studied these reports and made a conscious effort to correct any of the weaknesses addressed in them which he could associate with the Art Gallery and Museum at Kelvingrove.

It was Honeyman's wish to revive the artistic culture in Glasgow. In order for this to come about, he felt that expanding the public's experience of art was essential. The Glasgow Art Gallery and Museum would be at the center of all the art movements in the city and the Corporation and the art community would work together to achieve this goal.¹² The view of expanding the public's experience of art and the gallery as the center for this expansion was also shared by Viscount Bledisloe, President of the Museums Association, when he stated in his "Presidential Address" in August 1939:

"The purpose of a museum is three-fold, namely, conservation, research, and education or culture...this interpretation had for many generations given place to the quite laudable, but more restricted, conception of a structure designed and used solely for the storage and exhibition of objects deemed likely to interest the antiquary, the historian, the artist or the naturalist. As such, instead of radiating culture, stirring the imagination,

the enterprise and the enthusiasm of youth, and reflecting human progress, it tended to become synonymous with stagnation, atmospheric fustiness, and the pardonable weaknesses of the aged obsessionist. What is needed, and what indeed is undeniably coming (and the sooner the better) is a return to the original conception of a museum as a fountain of culture alike for young and old, for rich and poor, for layman and expert - a veritable home of the Muses, adapted to the everyday intellectual and spiritual requirements of the nation as a whole."¹³

Civilization brought with it conditions for a better life. Honeyman believed that there was a natural human instinct for something beyond the bare necessities, an instinct for more than knowledge and passing entertainment.¹⁴ He held that "the spiritual side must progress" if one was to live a peaceful and rewarding life.¹⁵ People "must be able to experience the creativity" - spiritual energy - "that went into the medium of the art work so that they will come to demand in the environment new standards of a richer and fuller life".¹⁶ Art could be seen to supply some of that intrinsic need. It broke down barriers between people by opening lines of communication. These lines of communication go far back into history and carry with them a continuous link with the intimate lives of peoples of the past.¹⁷ Art is the fabric of a culture linking that which has been weaved to that which is in the making.

Since Honeyman believed that art fulfilled such an essential need within a society, he determined that the true

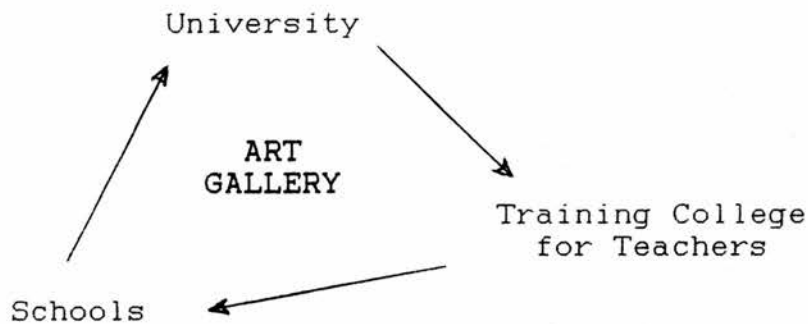
function of an art gallery was to help the viewer become aware of the life within a work of art, and he was eager to bring art into the spheres of everyday life. Others within the field had shared this view. Edward Pinnington, Curator at the Corporation Art Galleries (from which the Glasgow Art Gallery and Museum eventually evolved), stated the following in 1898:

"To give the people access to pleasure so pure is the first step towards endowing them with the capacity of enjoying it, and together these constitute the function of a public collection of works of art."¹⁸

Bledisloe, President of the Museums Association, advocated that the museum should be adapted for the average intelligence and spiritual requirements of its public. Sir Kenneth Clark, Director of the National Gallery in London, believed that an important part of a gallery's function was not just to make it "easy and pleasant to see pictures" but that a gallery must also "help people to understand pictures".¹⁹

Honeyman wanted all the citizens of Glasgow, regardless of economic or social class, to be able to look at a work of art and not only appreciate it but also get some enjoyment from it. He held that "art was a part of life" and was "not to be looked upon as a separate activity".²⁰ Honeyman believed that art could be made to appeal to almost anyone if presented in the right way.²¹

He spoke of training the imagination and the need for extending this training beyond the nursery school right up through the school years and into adult education. Honeyman saw this as a basis of cultural development.²² The one way in which this could come about was by creating a cycle of art education (See figure below). The university was seen as an institution which disseminates knowledge and cultural development. This knowledge and cultural development was passed on to the Training College for Teachers, who educate the school children, a proportion of which would grow up and attend the university, thereby completing the cycle. Within this circle of training the imagination, was the art gallery, which functioned as a place of inspiration first, and an educational institution second.²³



The foundation of this idea can be attributed to others and can be seen to have influenced Honeyman. James Paton, predecessor to Honeyman, presented the idea of the gallery as an educational institution in his Present Position of the Museum and Art Galleries of Glasgow in 1885 when he said,

"...[the Museum] ought to be the centre around which educational institutions should cluster, the store-house whence they could draw the material examples and illustrations required on the lecture-table and in the class-room."²⁴

An article in the July 1942 issue of the Museums Journal, entitled "Memorandum on Museums and Reconstruction", not only builds on the idea of the gallery as an educational institution but also refers to it as a place of inspiration. This is observed in the paragraph quoted below:

"Museums as local centres for community cultural activities, for the cultivation of public taste, and for inspirational education in terms of ideas as well as things, are as yet only on the threshold of development...Equal consideration should be given to the instruction of school children; to adult education (not forgetting the numerous uninformed casual visitors); and to specialist research."²⁵

The most important change, if the cultural climate of Glasgow was to be re-awakened, was the basic education of the public in the Arts. Since Honeyman believed that the Art Gallery ought to play a central role towards this purpose, he had many definite ideas on what would be required of the director of such an institution if both were to be successful.²⁶ He considered a successful gallery to be one that would strive to bring in the person-off-the-street. It would not only be a place of entertainment but would help people to enjoy the Art Gallery by teaching them how to appreciate the works of art contained within. It would endeavor to keep alive Glasgow's reputation as an

important municipal collection and would pay a competitive salary to its director in order to get the right person for the job.

The "Art" director of such a successful gallery would be motivated to put Glasgow back on the map of the art world and keen to increase the knowledge and experience of art throughout a socially stratified public. The director would have the incentive to demonstrate the possibilities available not only in the running and organizing of the gallery but also in publicizing it. The aim would be to create and sustain an informed interest in works of art. This person would seek to direct all activities, particularly those concerning the Fine Arts and Crafts, into vital contact with the people, and keep this purpose in view.²⁷

The views above represented Honeyman's ideas for ensuring a successful gallery.²⁸ Although he did not admit to having any designs on the post of directorship at the time of the inception of most of these ideas, one could see by reviewing Honeyman's qualities and qualifications that he was the most suitable candidate for the job. He eventually came to the same conclusion and submitted his own application for the position. His vision of a successful director and a successful municipal gallery won favor with the Glasgow Corporation. Although he had no prior experience in the running of an art gallery or museum the

election committee saw in him the enthusiasm and motivation necessary to make this vision a reality.

In June 1939 Honeyman's application for Director of Glasgow Art Gallery and Museum, Kelvingrove, was accepted by the Glasgow Corporation's Committee on Art Galleries and Museums.²⁹ So began his fifteen year mission to create an artistic renaissance in Glasgow; one that would enable Glasgow to reclaim itself as the center for the Arts in Scotland. In order to attain this goal, he established himself within the role of director as a publicist, educationalist, and purveyor of ideas.

Honeyman was strongly influenced by the approaches taken by two previous directors of the Kelvingrove; James Paton and James Eggleton. Paton occupied the post of Superintendent of Museums and Galleries from 1876-1914. He felt that the pictures in the collection were "above the appreciation of the general mass of the population at the present time, and consequently the institution wants in the elements of popularity"³⁰. Paton therefore advocated that:

"...special efforts were necessary to extend the usefulness of the institution, to advertise its existence to the great mass of the population, and to induce in the public the habit of visiting the institution, and of regarding it as one of the attractions of the city"³¹.

Honeyman took a corresponding view. However, he attempted to remedy the situation by a systematic approach to the education of the public in art appreciation and by

instigating a rigorous campaign to publicize the Art Gallery. During Paton's directorship a large amount of literature was published: catalogs³², up-dated Museum Guides³³, and comprehensive annual reports for the years he held the post. Paton was admired by his contemporaries and known by the Glasgow citizens³⁴.

Eggleton was Director from 1930-1938 and was the direct predecessor to Honeyman. He had a similar approach, like Paton, to the function of the Art Gallery and the responsibility of its director. Unfortunately, Eggleton was ill during the latter half of his directorship and died in 1938 with little opportunity to either publish or put his ideas into practice. He did, however, produce a catalog; Catalogue Descriptive and Historical of the Pictures in the Glasgow Art Galleries and Museums, 1935, the first complete catalog of the Collection since Paton's catalog of 1911. Eggleton also produced a short book entitled, Glasgow's Art Galleries and Museums - A Commentary by James Eggleton, 1936, discussing, among other subjects, the educative function of the Gallery:

"For museum purposes the educative influences of Kelvingrove are the first concern in the arrangement of the exhibits in their various cases, for the museum function in these days, in contradiction to the old idea of a repository of curiosities, aims at providing practical elucidation in the study of nature and man."³⁵

The most instructive piece of writing by Eggleton which gives the best example of his approach to art and to the Art Gallery was his paper entitled, "The Technique of an Art Gallery", first read to and later published by the Royal Philosophical Society of Glasgow³⁶. The following quote sums up his ideas:

"While it may very definitely be stated that the significance of an Art Gallery lies entirely in the merits of the art it contains, it may with equal surety be claimed that there are indispensable factors pertaining to the intensive administration of a gallery which, in effect, render the art within it wholly dependent upon the gallery for its existence³⁷..."Apart entirely from guardianship, the significances of an Art Gallery have implications that vary with the changing Art outlook and opinions of generations and require exposition as the years go on. These involve restatement of aim as well as trusteeship; they imply recurring accounts of change of equipment, material, and technique, and they are necessary because of the danger of reaction, stagnation, and the restriction of criticism³⁸...After all, the value of an Art Gallery to the community is not attested by the number of masterpieces that are housed in it; nor is it in the intrinsic denominations the collection represents, not the sources from which the individual works have been drawn; but rather in the manner in which all that it contains reflects and radiates that enlightenment and culture to which all our social and educational endeavours are directed."³⁹

Honeyman's adoption of these basic philosophies demonstrate that he was familiar with the approaches of his predecessors.

During the Second World War many leisure and recreational facilities were closed and people found it more and more difficult to come up with alternative ways in which to spend their leisure time. In addition, the closing of schools complicated the problem. The exhibitions at the Art Gallery and Museum began to attract greater numbers of people who were looking for ways to be entertained. Honeyman wanted "to see Glasgow well supplied with facilities for easy, cheap, light entertainment...to see it flourish with every conceivable chance for its citizens to enjoy old and new masterpieces in all the arts."⁴⁰

The Art Gallery and Museum became the biggest single cultural center for the public during the War. It was bustling with visitors from every social class. In 1942 the annual attendance figures at the Art Gallery and Museum were approaching 1.5 million, the highest figure since its opening in Kelvingrove Park in 1902, when the number of visitors reached over one million. (see Appendix A for a comparison.) The War had interested many people in art for the first time, and as a result Honeyman wanted to ensure that every effort would be made to maintain this interest. What was responsible for this change? Honeyman believed the change came about for two reasons. The first reason follows the argument above. The exhibitions were a sure way of attracting the Glasgow public. "Exhibitions arouse people's interest and bring them into the Galleries. Once they are here, they often find other things worth their admiration

and study."⁴¹ The second reason was what Honeyman saw as the spiritual hunger of the public. Perhaps the atmosphere of war had stirred certain desires for some kind of spiritual outlet. Visitors to the Art Gallery were more interested in actually understanding and appreciating the artworks in the Collection.

Throughout Honeyman's fifteen year career as Director, he pursued his mission to enliven Glasgow's artistic culture. Outside of the Art Gallery he made several contributions towards giving new life to the Arts in general. He co-founded the Citizen's Theatre with O. H. Mavor (a.k.a. James Bridie), was a founding representative member of the Scottish Arts Council⁴², sat on several arts committees such as the Provands Lordship Society and the Saltire Society, and was a founding member of the Scottish Tourist Board. These outside activities won him the St. Mungo Prize⁴³ in 1943. But within the Art Gallery Honeyman adhered to his goal of putting the Glasgow Art Gallery and Museum back on the cultural map. This was his underlying motive in all aspects of his work within the gallery. His role as a publicist, educationalist, and purveyor of ideas encompassed this fundamental goal. Honeyman's work in these three spheres constitutes his contribution within his capacity as director and enabled him to reach as much of the public as possible. Working within these roles gave him the opportunity to maximize the full resources available to him as director in his mission to stimulate the artistic culture

in Glasgow. He held to the philosophy that fine art and culture were not confined to the middle classes but were there for all to enjoy. Honeyman aimed to change the ideology that art was beyond the people through the establishment of mechanisms which would promote his policies towards the popularization of art. He believed that everyone had innate artistic instincts, it was just a matter of helping them to develop these instincts through a systematic method of learning to appreciate art. He contended that with the proper guidance the layperson would be able to achieve a higher level of enjoyment of art.

Educating the public in art appreciation was the first step towards cultivating their desire and interest in the Arts. Starting this education at a young age created a sound infrastructure from which all aspects of art would later benefit. If art could become an integral part of peoples' daily lives then a vital artistic culture could be established within the city.

Honeyman wanted to create a climate where artistic issues could be discussed among both intellectuals and lay people. He accomplished this by publishing an art journal and by holding controversial exhibitions⁴⁴, both of which encouraged the exchange of ideas, as well as having had the effect of publicizing the Art Gallery. This publicity helped towards rebuilding Glasgow's cultural reputation both nationally and internationally.

Publicity was essential to the success of Honeyman's mission. By publicizing the Art Gallery and Museum he was able to greatly increase the public's interest in paying a visit. Once there, their curiosity was stimulated and many looked for guidance in gaining more enjoyment out of its fine Collection.

CHAPTER ONE

PUBLICIZING THE ART GALLERY AND MUSEUM

Prior to Honeyman's appointment as Director, the Glasgow Art Gallery and Museum had been suffering from little or no publicity. Initially, he thought this was due to a general lack of motivation among the staff. After some investigating, he felt that it could not be related to any major shortcomings on the part of the staff, but rather was attributable to the failure of the Glasgow Corporation to understand the important function that the Art Gallery and Museum could serve in the life of the community⁴⁵. However, subsequent exposure to Honeyman's views on the subject⁴⁶ stirred greater interest within the Corporation.

Upon his appointment, a supportive Committee member, Councillor Gray, stated that although the Art Gallery contained a fine collection second only to the collection in the National Gallery in London, it did not receive a satisfactory amount of attention from the public. He held that what the Art Gallery required was a publicist who could raise the art consciousness among the citizens⁴⁷ and believed Honeyman would be the man to achieve this. Many people were aware that the Art Gallery housed an excellent collection but few had ever made the necessary effort to see these works first hand.

Honeyman quickly began organizing ways in which he could publicize the Art Gallery. Various methods were used to bring the Art Gallery and its special exhibitions to the notice of the public. Publicity was gained through the distribution of posters over a wide area, newspaper advertisements, and, on occasions, lantern slides in city and suburban cinemas. Honeyman gained the goodwill and support of the Press who were helpful and generous in devoting space to advance publicity and in reporting and reviewing special and controversial exhibitions, lectures, recitals, and other activities held in the Art Gallery and Museum. He also had the support of radio hosts and cartoonist Emilio Coia.

Within his role as publicist he saw himself as what he termed a cultural "showman". He believed it important to direct the limelight on himself since it would consequently be shed on the Art Gallery also⁴⁸. Therefore, he accepted invitations to lecture outside the Art Gallery at every opportunity and was always available at the request of the Press.

According to Honeyman, work within the Art Gallery and Museum could be divided under four headings: curatorship, scholarship, connoisseurship, and showmanship. Showmanship could be further divided into aim and technique in display or presentation, and public relations.⁴⁹ This chapter will primarily discuss the presentation and public relations aspects of showmanship.

The publicist role in which Honeyman placed himself was motivated by his desire to publicize the Art Gallery and Museum in order to attain his fundamental aspiration of enlivening Glasgow's artistic culture. Bringing the Art Gallery and Museum to the public's attention and getting them to decide on a visit was the first step. Once they were inside, he felt that their interest would be stimulated and they would desire to know more about the works on view.

Every means of publicity was to be adopted in order to encourage the public to think of the Art Gallery as more than a place to visit on a cold and wet day. The public should think of it as a place of enjoyment equal to that of attending the theater, a concert, or the cinema; thus creating a balance between all the Arts. The appreciation of artworks was critical in the overall aim to further stimulate the artistic culture in Glasgow. "But if culture is not to perish utterly within measurable time the museum and art galleries must learn how to draw the public to them as willingly and regularly as it now flocks to cinemas and fun-fairs."⁵⁰ Honeyman commented on this:

"There are still quite a number of museum authorities who think this is going much too far. They would argue that in such a hypothesis there is confusion of thought and a more or less complete misapprehension concerning the function of galleries and museums. It is not part of our business, we have been told, to provide light entertainment, or if it is, the part is relatively unimportant and must not be looked upon

as more than a gesture to critics who are, on any count, interfering nuisances."⁵¹

Although Honeyman held that the maintenance of educational facilities for the academic, scholar, and connoisseur was an important function of the Art Gallery and Museum, he did not see it as its primary function. Educating the general public in art appreciation in order to increase their awareness and enjoyment of art was his aim; their spiritual growth through exposure to art. Every culture has and has had their own unique art, which is a form of communication of that culture. It is the spiritual side of the human psyche which can be shared by all.⁵² If people could come to understand the significance of art, their lives would be richer.⁵³ Therefore, he aimed to expose as many people as possible to the artworks held in the Art Gallery.

Honeyman believed that as part of their job, the staff in the Art Gallery should put more emphasis on helping people find enjoyment in works of art, rather than spend most of their time on the artworks themselves. He quotes Tolstoy to make this point. The "precondition of every true calling must be, not love for art, but love for mankind".⁵⁴ It was not that Honeyman wished to neglect the needs of the collection, on the contrary, but that the works themselves had their highest value when understood and appreciated by the general public. A correlation between Honeyman's ideas on the popularization of art and some of those of Tolstoy

can be drawn. Tolstoy held that the main purpose of art was to "serve society and contribute to the universal brotherhood of man"⁵⁵. He insisted that when art ceased to be art for the people, catering only to the wealthy and educated, it was no longer necessary and important but instead became an empty amusement.⁵⁶ "The need to enjoy art was inherent in every human being and that this need had its rights and should be served⁵⁷...All great works of art are great because they are accessible and comprehensible to everyone. The majority of people have always had the taste to esteem the highest works of universal art⁵⁸...The best and highest feelings of art, then, are those which invoke Christ's love for God and one's neighbor⁵⁹...If...art is not accessible to everyone, then it is not the vital matter it is represented to be or it is not real art.⁶⁰ Tolstoy's influence can be sensed, to a certain extent, in some of Honeyman's views towards popularizing art and the Glasgow Art Gallery and Museum.

His theory of publicity and public relations was often criticized by those who thought he was only attracting crowds of curious people, many of whom would not ordinarily visit the gallery or museum. Sir Kenneth Clark stated the following in his article entitled, "The Ideal Picture Gallery":

"...I feel that there is a limit to popularization beyond which one cannot go without cheapening works of art. We must not try to persuade people that art is a ripe plum ready to drop into their

mouths, but that it offers such rewards as to justify strenuous individual efforts ...We cannot compete with the cinemas and we should not try to."⁶¹

Honeyman held that getting them inside was the key to interesting them in the other treasures contained within its walls. They would come to see the special exhibitions but would then wander around the rest of its rooms.

It was important to keep the loyal visitors of the Art Gallery while attracting those who had been meaning to come and those who had been - once, twice, or long ago. Through his theory of publicity and public relations, Honeyman was successful at keeping this balance. As more people became familiar with the Art Gallery and Museum the body of loyal visitors grew. Through observation and experience by both Honeyman and his colleagues, they reached the conclusion that:

"a civic enterprise which professes to serve a public need must adopt every reasonable and effective method to make the public aware of its possessions and to persuade that public to take the proper steps towards a full measure of enjoyment."⁶²

This was a fundamental aspect of Honeyman's theory of publicity and public relations.

Within his theory of publicity Honeyman divided the public to be reached into four categories.⁶³ Under the first category was the general public. They must feel free to consider the works of art in their own manner and should not be hindered from doing so. If they expressed a desire

for information and/or guidance on how to gain the fullest measure of enjoyment, it would be the duty of the staff to be of service.⁶⁴ Otherwise, they should be free to retain their own imagination.

In the second category were the school children. Although organized educational work was essential and important, Honeyman did not see it as the Art Gallery's prime function.⁶⁵ He wanted to encourage the children to come in and have fun trying to figure out what the artist was attempting to express and the manner in which it was expressed. Involving the children in this way encouraged their first steps towards a rudimentary understanding of art.⁶⁶

The third category was the adult who was seeking guidance. Honeyman felt that they were only reaching the fringes of this group and therefore set up a further education structure. This consisted of late openings to encourage societies, clubs, associations, or other groups to participate in guided tours. A series of weekly lectures and demonstrations were held, and the Art Gallery and Museum supported courses of study as an extension of the University for those who desired a more advanced course in art appreciation.⁶⁷

The fourth and final category was the tourist and holiday-maker. To reach them it was necessary to promote the Glasgow Art Gallery and Museum collection both

nationally and internationally and build its reputation as a collection worth visiting.

It was important to keep informed on new concepts in advertising and publicity methods created and used by experts in the business in order to publicize the Art Gallery and Museum in the best way possible.⁶⁸ Honeyman thought it imperative to maintain close contact with what others outside of the Art Gallery and Museum were involved in. Visits were ideally the best way to gain this information, but since not always feasible, they would obtain the literature produced by galleries, museums, and others doing similar work;⁶⁹ institutions such as the Toronto Art Gallery, the Chicago Institute of Art, the Boston Museum of Fine Art, and the Museum of Modern Art in New York.

Concerning public relations, Honeyman thought the strategies of publicity at the Art Gallery and Museum could be improved.⁷⁰ Although he and his staff performed well in this area, he felt that the scope of publicity had expanded beyond their capabilities and the Art Gallery and Museum would benefit from the creation of a post for a qualified publicist and public relations officer. However, this did not come about during Honeyman's directorship. Although the Art Galleries and Museums Committee unanimously agreed to create this position, the elected members of the Corporation were not interested in pursuing the issue.⁷¹ Honeyman held that a progressive art gallery or museum would have a

qualified public relations officer as an essential member of staff considering that the public response was as important as the collecting, conservation, and presentation of art treasures.⁷²

Honeyman could not stress enough the value of using all modern techniques of publicity to encourage the public to become more aware of the galleries and museums and to think of them as they do music and drama. To compete with these forms of entertainment it would be necessary for the Art Gallery and Museum to stay open later than 5 o'clock to enable workers to visit after work.

"Why should pictorial art close the door when music and drama go on till all hours? ... I was told that evening openings had been tried often without any response from the public. We tried again and it was a flop. It then occurred to me that music and drama don't merely open the door, they put on a performance. Our performance was to organise group visits in the evenings. The experiment proved a success and fully justified development in a big way... I am convinced that the future of Art Gallery and Museum activities must include regular evening work. Staff must be prepared to adapt themselves to the idea (as in libraries, theatres, concerts, etc.)."⁷³

This view was in keeping with Honeyman's belief that the true function of the art gallery was to make the visitor aware of the existing life in a work of art and to help the visitor realize the pleasure this life could convey. In order for all to benefit, later opening hours were necessary for working people to have the opportunity to contemplate art during the quieter hours of opening.

Honeyman had the opportunity to apply his theory of publicity and public relations during the challenging period following the start of the Second World War, which began just one month after he became Director. Within two months a major part of the Collection was moved to various locations outside Glasgow to protect them from the threat of bomb attacks, leaving a large part of the gallery empty. Without its key artworks on view he and his staff had to be resourceful in order to maintain the public interest. Even in wartime, it was felt that the Art Gallery and Museum should continue to fulfill the informative and entertaining purposes for which it was built.⁷⁴

From 1939 until well after the War, fifty special exhibitions were held, many of which could not be based on the permanent collection since most of the collection of Old Masters and fine museum objects had been taken away for safety during the War, and after (while the Glasgow Art Gallery and Museum was being repaired). The full picture collection was not returned to the Art Gallery until 1947. In some cases, prints were substituted for the original painting during this period, and Honeyman periodically exhibited some lesser-known artists' works brought up from storage in the basement. The majority of special exhibitions depended on photography to communicate information and were relevant to current events. A large proportion were associated with what was happening during the war, either directly related, e.g. "RAF in Action", "BBC

at War", "Battle for Freedom", or related to the art of the Allies, e.g. "Art of our Allies", "Spirit of France", "American Art". Other current interests were captured in special exhibitions such as "Princess Elizabeth's Wedding Dress" and "The Stalingrad Sword".⁷⁵ The responsible organizing bodies for some of the special exhibitions were often the British Council and the Arts Council (CEMA) although Honeyman and his staff were responsible for conceiving and organizing some on their own. Most of these exhibitions featured special opening ceremonies with a prominent public figure to declare the exhibition open. This strategy, common among such institutions, ensured a good stream of preliminary publicity and attracted the public's attention, thus bringing more visitors into the building.

Of these special exhibitions, Honeyman was solely responsible for organizing, collecting, cataloging, and hanging the pictures in the successful "Spirit of France" exhibition of June 1943. He considered this exhibition his favorite;⁷⁶ with his great interest in nineteenth and twentieth century French painting it was easy to see why. Judging from the local and national Press and from the public response to the exhibition, Honeyman's publicity and public relations techniques were successful. The exhibition was one of the finest held in the Glasgow Art Gallery and Museum, with 83 French paintings illustrating the Impressionists of the nineteenth century and their

successors; artists such as Cezanne, Courbet, Degas, Delacroix, Derain, Gauguin, Monet, Matisse, Picasso, Renoir, Seurat, Signac, Vuillard, and many other fine examples were represented⁷⁷. Visitors realized that it was an exceptional (wartime) opportunity to see such a choice collection of French Art.

The program of events included lectures and recitals to large audiences. Many prominent people were involved in the lectures given twice weekly. Sir Kenneth Clark delivered an informative lecture on "Cezanne", Stanley Cursiter on "Impressionism", James Laver on "French Painting: Its Background of Ideas", and "Painting Since Cezanne" and "French Paintings in Scotland" by T. J. Honeyman. Music recitals were also given twice weekly.⁷⁸

Art galleries in Britain and on the Continent had been unusually active during the war years. The Glasgow art galleries and museums had never before been so popular with attendances reaching well over 1,000,000.⁷⁹ (see Appendix A.) The special exhibitions played an important role at this time. During the following post-war years it would be necessary for Honeyman and his staff to review their strategy for maintaining these high levels of interest and activity.

Attendance fell predictably after the war, but Honeyman managed to retain a greater number of interested visitors than his predecessor. By this time he had refined his publicity and public relations strategies. The "Picasso-

Matisse" exhibition in January 1946 was well publicized and created a substantial amount of controversy. People in Glasgow had already read or heard about the furore it caused during its showing in London and the Glasgow Art Gallery and Museum benefited greatly from this advanced publicity. Weeks before the exhibition opened in Glasgow, the Press gave generous space to articles, reports, and editorials. Honeyman published a series of four articles in The Evening News during the week prior to the opening of the exhibition in order to prepare the public for Picasso's paintings. Even with this preparation, the exhibition caused more controversy than any other previous art show at the Art Gallery and Museum. There were queues of curious people outside the building every day of the exhibition - breaking all previous attendance records. The highest attendance was on Sunday, February 3rd with 12,594 visitors.⁸⁰

Although many people were initially motivated by curiosity to visit the exhibition, Honeyman felt that once inside a good percentage showed a genuine interest. This was demonstrated in the number of catalogs purchased; 2000 catalogs were sold in the first few hours⁸¹ and completely sold out before the end of the exhibition. Honeyman was unprepared for this since Glasgow visitors had not expressed much interest in purchasing a catalog in past exhibitions. Desperate, he arranged for sheets to be cyclostyled listing the paintings with a brief discussion of each and profited by selling these as a make-shift catalog.⁸²

The exhibition was planned so that the visitor first encountered the paintings by Matisse, then Picasso, and exited into a gallery containing a selection of the Art Gallery's Old Masters. In this way, Honeyman encouraged the visitor to spend time also viewing part of the permanent collection. It was a brilliant strategy. Many visitors who had come solely for the "Picasso-Matisse" exhibition had thus been exposed to Glasgow's own collection, furthering Honeyman's aim to not only publicize the Art Gallery and Museum, but also increase the visitor's desire to know more about it.

Experience in publicity and public relations was gained from this "Picasso-Matisse" exhibition but was different from that of previous special exhibitions; more emphasis was placed on preliminary publicity. The "Van Gogh" exhibition in February 1948 also created great excitement but for a different reason. His work was already well-known and more easily understood by the average visitor. Glasgow bookstores were catering to the high demand of books on the artist before the exhibition even opened.⁸³ The primary lesson learned from these shows was that controversial exhibitions aroused the public's curiosity and interest.

Honeyman's conception of the "Open-Air Exhibition of Sculpture" held in Kelvingrove Park⁸⁴ throughout the summer of 1949 proved to be controversial, according to the number of editorials, but did not benefit from particularly high attendances. This was attributed primarily to the lack of

the public's understanding of sculpture and inability to appreciate the opportunity they were being given to see great works of sculpture encompassing a broad range of styles and techniques. The exhibition was the first of its kind ever organized in Scotland and the largest of its kind in Britain. It was estimated that over 80,000 people would visit the exhibition but the total amounted to just over 28,000 visitors. Most of the controversy was over whether Glasgow's citizens were ready to appreciate sculpture yet and the matter of the admission charge of one shilling to enter the park.

To contrast with the lack of attendance of the sculptural exhibition, a special exhibition of "Princess Elizabeth's Wedding Dress" in July of that summer attracted crowds of people; 139,175 over a 12-day period.⁸⁵ The thousands who visited came to see the special exhibition but then became interested in visiting the rest of the permanent collection.

However, the purchase and later exhibition of the Dali "Christ of St. John of the Cross"⁸⁶ caused the greatest sensation during Honeyman's directorship. The sharp division of personal opinions over the purchase and sincerity of the painting was extreme. The painting, at the time of its purchase of £8,200 represented the highest price ever paid for a painting by a living artist. Many citizens feared the cost would be met by the rates but the painting was purchased through a surplus fund of £22,150 originating

from the 1901 International Exhibition. Others felt that the money could be used to greater purpose, primarily to encourage struggling artists. Students from the Glasgow School of Art, upon learning of its purchase, marched up to the Art Gallery and demanded to speak to Honeyman regarding the decision. When confronted with the issue of supporting struggling artists, Honeyman responded by saying, "I would like to put it to you this way. I've paid £8,200 for a picture by a living artist. Would you have preferred me to have paid £8,200 to a dead artist?" It seems most of the students were satisfied with this line of reasoning.⁸⁷ Many artists, such as Emilio Coia, President of the Glasgow Art Club at this time, and representative of the majority of its members' opinion on the subject, did not support its purchase because they did not believe in Dali's sincerity towards the painting, particularly since it was not painted in contemporary terms.⁸⁸ Other artists, such as Augustus John, were against it solely on principle - it was a Dali, and Dali was suffering from prejudice at this time because of his reputation as an unscrupulous businessman and show-off.⁸⁹

Honeyman first saw the painting at a Dali exhibition held in the Lefevre Gallery in London in 1951 and was extremely moved by it. He recommended its purchase to the Art Galleries and Museums Committee who after consideration unanimously agreed to begin negotiations for its purchase. They felt that they had "done nothing courageous in the

matter of buying a picture for some years".⁹⁰ Included in the price was the copyright. During the summer following its purchase, revenue generated from its exhibition had totalled £3,200⁹¹; the painting was already beginning to pay for itself.

Dali's painting created an art event, as the publicity surrounding its purchase and exhibition was enormous. There were press cuttings, articles in various publications, reports, and many Letters to the Editor. It was expected from the vast amount of preliminary publicity that the number of visitors to the first showing would be overwhelming, however this did not prove to be the case. Queues never developed since visitors came in a constant stream throughout the summer.

The painting caused much controversy in art circles but the general public gave its overall approval. It was having an amazing effect on the emotions of the majority of visitors and Honeyman was surprised that the critics were overlooking this.⁹² With the range of personal opinions over this painting, Honeyman stated that "all things considered, we had here an abundance of material for our aestheticians, psychologists, and art critics".⁹³

Dali's painting continues to be controversial today. People visit the Glasgow Art Gallery and Museum from all over the world just to see it. Critics are still in debate and it continues to bring in revenue. The Art Gallery has continued to gain publicity both nationally and

internationally through the purchase of this painting. It is one of the best known religious paintings today and has helped to put the Glasgow Art Gallery and Museum back on the cultural map.

Honeyman expanded his means of publicity beyond the special exhibitions with his founding of the Glasgow Art Gallery and Museums Association (GAGMA) in September 1944. The object of the Association was "The cultivation and advancement of interest in the various activities promoted by the Art Gallery and Museums of the Corporation of the City of Glasgow".⁹⁴ This was not an original idea. Municipal galleries and museums all over the world had formed similar associations. However, it was original in Glasgow. Honeyman borrowed the idea and its organization from the Association of Friends of the Toronto Art Gallery.⁹⁵

Honeyman had several aims in the Association's formation and publication of a "Calendar of Events". These purposes were as follows:⁹⁶

- 1) a new medium for publicity;
- 2) would enable the creation of a mailing list to ensure large audiences for opening ceremonies, lectures, and other activities;
- 3) through subscription fees and donations a fund could be created for the purpose of producing new catalogs and up-to-date literature;
- 4) it could form a link between existing clubs, societies, and other associations and encourage them to make better use of the civic collection;

- 5) cultivate private collectors' interests in gifts, donations, or bequests to the collection.

The "Calendar of Events" had several purposes all related to Honeyman's vision of enlivening Glasgow's artistic culture and publicizing the Art Gallery and the work being done within. To further this desire the Glasgow Art Gallery and Museums Association published a journal in 1946 known as The Art Review (renamed The Scottish Art Review in 1948). This will be discussed further in the section addressing Honeyman in the role of purveyor of ideas.

Honeyman was very successful as a publicist. Throughout his years as director he was able to maintain the constant interest of the public in the happenings at the Art Gallery. The special exhibitions were attended by both curious and interested people, many of whom had presumably never been in the gallery or museum before. He went a long way towards achieving his prime goal to bring as many of Glasgow's citizens into the Art Gallery. As a consequence, greater numbers of visitors were interested in the lectures⁹⁷ that often accompanied exhibitions or related to the permanent collection. Honeyman was a gifted public speaker, being both witty and informative. His theory of public speaking lay in the ability to make the audience laugh. He held that laughter captured their attention and enabled them to listen more attentively, thereby getting more out of the lectures.

Through his enthusiasm and determination Honeyman motivated a portion of the population to become interested

in improving their appreciation of art. This was the beginning of the rebuilding of Glasgow's artistic culture. A better informed public would take an active interest in the cultural activities of not only the Art Gallery, but also in the Arts in general.

Honeyman was sometimes criticized for his showmanship - the ways and means he used to get the public into the building. He was aware that some of the special exhibitions, particularly the "Picasso-Matisse" exhibition, had created something of a sensation but looked on this as part of a successful strategy. The more sensational the exhibition or topical to current affairs, the higher the attendance and the greater was the contact of the public with the Art Gallery's own collection. Through these exhibitions an increasing number of people became aware of the fine collection housed by the Glasgow Art Gallery and Museum.

There were those who were offended by Honeyman's policy to attract as many people as possible to the Art Gallery. They complained that it was no longer a place where one could contemplate works in silence without distraction. But this is one of the duties of a Director of an art gallery - to attract the public into the building. According to Emilio Coia:

"One can not have it both ways...What is the gallery there for - not just for the specialist few like myself...I agree that it does make it less a place of contemplation ...so you go when you think it is empty.

It is public property after all, the public have every right to go there, that is what they pay their rates for."⁹⁸

To combat the problem of congestion and distraction during the more popular exhibitions, an admission fee was required on specific days of the week, thus creating quieter hours for those who wanted to study the works in peace.

Honeyman's policies towards publicizing the Art Gallery and the exhibition of it and its director did not work to undermine the serious dimensions of its activities. During his directorship the Art Gallery and Museum's acquisitions increased remarkably - notable was the bequest of Sir William and Lady Burrell.⁹⁹ Reorganizational schemes and the creation of new departments within the Art Gallery and Museum were undertaken at various times during this period. The reorganizational schemes included: the redesign and reconstruction of the Ethnography Department in 1944; new habitat groups of animals replaced the animal cases in 1946; the opening, rehanging, and reclassification of paintings by respective schools in the five west galleries in 1947, and of the east galleries in 1949; and the museum reorganization of the Clyde and Egyptian rooms in 1953. The new departments created were: the Museums Education Department in 1941; the Department of Cleaning and Restoration in 1941 (responsible for the cleaning of the "Adulteress Brought Before Christ" and final attribution to Giorgione by Helmut Ruhemann in 1953); the institution of a Registration Department in 1944; and a Photographic Department in 1948.

Further to the above schemes were: the establishment of the Glasgow Art Gallery and Museums Association in 1944 with the publication of its periodical, the Scottish Art Review in 1946; and the initiation of a new catalog of French painting in 1950. Additionally, hundreds of lectures and publications were given and written by Honeyman and other staff members.

Honeyman attracted many more people with his publicity strategy than he alienated. He maintained a stream of supporters throughout his directorship: visitors, staff members, colleagues, art collectors, dealers, and the constant goodwill and support of the Press.

CHAPTER TWO

HONEYMAN IN THE ROLE OF EDUCATIONALIST

Museums and galleries were seen as reserves for objects and treasures whose educational value was unique in that it presented a complete visual experience. The actual object could be seen and even handled rather than examined in photographs and slides with their two-dimensional limitations. Honeyman was aware of this rich visual opportunity and thought it essential to offer an organized educational facility which took advantage of these sources.¹⁰⁰

Anything that promoted the Arts had the support of Honeyman. His conception of the fine arts included everything which elevated and enriched the public's experience. Art to him was a necessary part of life and he was devoted to making it a living force in the life of the community:

"...Honeyman is helping to bridge the gap between art and life by making people realise that art is not a stereotyped exotic or an exclusive cult, but something as universally stimulating as religion, politics, or sport. The 'fine arts' must re-create their own basis by reacting vigorously and constantly on the whole of life."¹⁰¹

He adhered to the concept of a systematic method in cultivating an appreciation of art since it was more likely

to be successful than the random untrained approach common among the majority of visitors to the Art Gallery.¹⁰² Many visitors could say whether or not they liked an artwork but could not adequately express the reasons behind their opinions. Honeyman wanted to assist them towards understanding what those reasons were, thereby leading them to fuller enjoyment. In order to accomplish this he set up a systematic method for teaching art appreciation.

It was "necessary to acquire the habit of seeing in pictures something more than:

- a) the subject represented;
- b) the technical skill by which it is represented, and;
- c) a conformity to preconceived standards made by oneself or borrowed from somebody else".¹⁰³

However, Honeyman argued that visitors to the Art Gallery who preferred to come and go as they pleased would not necessarily find their visits unrewarding. There was still "entertainment" to be found in recognizing a favorite scene skillfully reproduced, in acknowledging a beautiful woman or child, in being reminded of something irrelevant to the picture, and in spotting styles, mannerisms, or influences.¹⁰⁴ But this would have been defined by Honeyman as superficial entertainment; the visitor would still be missing the satisfaction of understanding the artist's creation. Entertainment was practically effortless while

enjoyment demanded active participation. One had to be alert, attentive, and prepared to be thoughtful.¹⁰⁵

Honeyman gave his first series of lectures on art appreciation soon after becoming the Director of Glasgow Art Gallery and Museum. The series was entitled "The Enjoyment of Pictures"¹⁰⁶ and was directed at the visitor who wanted help in attaining more pleasure from the Collection.

The first step Honeyman took towards teaching art appreciation was to define what art was, definition was not easy, except to assert that art was a form of human expression. Honeyman looked at the theories held by others and their ideas on the origin of art:

"Schopenhauer's view that art was the only real purpose of life; the 'intuitive' approach, which suggested that the artist's intuition was as other men's except that it was more clear and expressive; Roger Fry's definition of art as 'form'; the empathy theory which defined art as a form of experience; and Tolstoy's 'art is communication'.¹⁰⁷

Honeyman defined art as a human expression of an emotional experience conveyed in a form appropriate to the medium. Art was a pictorial language. Tolstoy's definition of art as communication was the most attractive to Honeyman. The artist had an experience and was instilled with the urge to express it. Since art was a form of communication - a language of emotion - those who had the desire to understand and enjoy art would need to take some trouble to learn the language.

A work of art was defined by Honeyman as emotion expressed through design. The painter reaches us by using visual symbols for the expression of emotion. These are the lines, shapes, and colors arranged to form a harmonious design which may tell a story, create a pattern, or do both.¹⁰⁸

During the War, an abundance of empty wall space was created within the Art Gallery as a consequence of most of the Old Masters' paintings having been sent away for safekeeping. Honeyman took advantage of the situation when he came up with the idea of organizing an exhibition of narrative paintings and brought samples of paintings which exemplified this idea out of storage.¹⁰⁹ He felt that these paintings were the kind that most people would find easy to look at and understand. It was a good opportunity for him to plan an inexpensive large scale exhibition and also observe the response of the public.

The chief purpose of the exhibition was to create an interest in art by talking about it as well as displaying it. Much thought and preparation went into these lectures. Honeyman was trying to apply, with a degree of adaptation to the exhibition, the approach to art appreciation which he had picked up elsewhere, especially from Dr. Albert C. Barnes¹¹⁰, founder of the Barnes Foundation in America.

Honeyman's introduction to the problems of art and education was in the 1930s when he met Albert Barnes. The Foundation was an educational institution built around one

of the largest collections of French masters of the nineteenth and twentieth centuries. Its experiments in art and education were controversial at the time and not well known in Britain. Barnes used a methodical approach to the appreciation of the arts based principally on the philosophy of John Dewey¹¹¹. The approach was designed to bring important qualities and relations in a picture to the spectator's attention and to aid in the general measurement of its achievements. Since it was difficult for an inexperienced spectator to discover and appraise significant qualities, an explicit and systematic method for accomplishing this was provided by Barnes. He strongly believed in the possibility of bringing culture and philosophy within the reach of the lower economic and social classes. The Foundation was established with the resolute purpose of teaching art appreciation according to the guided group discussion methods advocated by John Dewey.

Influenced by Clive Bell's "significant form", Barnes believed that he had found a reliable and objective method of art criticism. His systematic approach was fundamentally based on the following criteria. The subject and the poetic content of a picture were to be ignored (although Honeyman believed in this view, he used narrative paintings as an introduction to the appreciation of art - as in his

Narrative Painting exhibition):

"Until one has formed by study and long experience the habit of seeking the plastic form, the intrinsic appeal or

repulsion of subject matter itself will constitute the chief pleasure or displeasure afforded by pictures.";112

One was to look only at the formal means employed:

"Form, in its widest sense, is the plan of organization by which the details that constitute the matter of an object are brought into relation, so that they unite to produce a single aesthetic effect ...In painting, the matter - line, color, space - is unified into the form we term plastic unity. The more fully the work of integration is carried out, that is, the greater the formal unification of all the constituent matter, the better the painting."113

Barnes was convinced that the most effective method to use towards the teaching of art appreciation was to place a student in front of a masterpiece and teach him or her to evaluate it by using this system.¹¹⁴ Honeyman adapted the approach to suit the needs of the Glasgow public.

Honeyman's earliest education in art appreciation came through Roger Fry, Clive Bell, Kenneth Clark, and Herbert Read:

"I commend all the writings of Fry, Bell and Clark. Each of them can bring the "significant form" and content of a work of art within the compass of the plain man's understanding... we, who try to popularise art must have a theme song, or is it a signature tune? Fry and Bell and Clark and, on occasion, Herbert Read, composed one or two for me.¹¹⁵

The narrative paintings shown were mainly examples of nineteenth century art that had been stored for some time. They were paintings of scenes of battles, pictorial interpretations of classical myths, poems, events from

domestic life, and illustrations from the Old and New Testaments. These story pictures would be understood and appreciated by the majority of the population. Honeyman capitalized on the ability of these pictures to arouse in most visitors the recognition of the outlines of a story. He felt that once the public was interested in the story side their interest in the more purely pictorial aspects might be stimulated.¹¹⁶ The exhibition might also enable him to guide the public's interest into other forms of art.¹¹⁷

The narrative picture conveyed to the layperson an emotion which he or she could enjoy without too great an effort. But for those who were stimulated to increase their enjoyment, Honeyman proposed a method to study pictures more completely and accurately. It was as follows:

- a) What is most striking, distinctive, extraordinary about the picture, at first sight?
- b) What has been the artist's chief purpose? Is the artist more interested in pattern, story telling, religious, moral, or political appeal?
- c) How has the artist managed the design - in terms of rhythm, contrast, symmetry, etc.
- d) What are the traditional influences, and are they followed closely, imitatively, and what, if any, are the original modifications?
- e) What mood or state of mind does the picture try to express or produce in one?¹¹⁸

These questions do not include all that could be asked about a picture's significant qualities. They were provided solely as a basis for prompting the visitor to further inquiry. "We cannot hope to appreciate or to enjoy vital and stimulating art until we cease being casual observers and become informed observers."¹¹⁹ Honeyman held that people who casually looked at pictures and expected a familiar subject to be treated according to preconceived ideas were approaching art in the wrong way.¹²⁰ Lack of experience in employing some kind of systematic method when looking at a work of art was generally responsible for this problem.

The "Narrative Painting" exhibition was not well received by the staff of the Art School, with the exception of the Director who supported Honeyman. They did not think that Honeyman's particular interest in Modern Art was a recommendation and the fact that he went back to the Victorian painters for this exhibition was looked on with suspicion.¹²¹ However, on the whole, the exhibition was a success. James Caw, who had been the Director of the National Gallery of Scotland for many years, was present at the first accompanying lecture. He stated afterwards that he believed the approach to be "original, persuasive, and effective".¹²²

By the third lecture in the series, Honeyman was complimented with the attendance of many City Magistrates and Councillors who had come in to see what the lectures were all about. Councillor Tom Kerr, who later became Lord

Provost, came up to Honeyman after the lecture and said, "I was just telling them, Doctor, what I told them long ago. You're the man who will bring art to the 'Midden Heid'".¹²³

Practical demonstrations of painting and sculpture were held during "The Artist at Work" exhibition in July 1943. It was more a display of method and technique than of finished works and it provided the foundation for a whole course of lectures on art.¹²⁴ Mr. Stanley Cursiter, R.S.A., Director of the National Galleries of Scotland, believed that "for many people the whole field of art was either a closed book, a maze, or a labyrinth"¹²⁵. He held that the greatest difficulty was to find a starting point, and therefore supported Honeyman's methodical approach to art appreciation which would help the layperson gain a basic understanding. Sir Hector Hetherington, Principal of Glasgow University, said the exhibition demonstrated how deeply the popular interest in art could be evoked by a well-arranged display of both method and productions of art.¹²⁶

Honeyman acknowledged that there were many people who wished to be left alone to enjoy pictures in their own way. However, he wanted to assist those who experienced a sense of frustration in their inability to appreciate great works of art at the same level as those who obviously enjoyed and understood them.

An awareness of art history, appreciating technical processes, and understanding its aesthetic theories did not

ensure a responsiveness when it came to enjoying or assessing great paintings. Honeyman held that most people clung to epigrams¹²⁷ and were therefore unable to break away from preconceived notions about art.

To begin to dismiss preconceived ideas the visitor was to keep in mind the main points to be addressed in the systematic or analytical approach. They were as follows:

- a) It is a method of training our powers of perception;
- b) at first it is painstaking and deliberate;
- c) with practice it becomes almost reflexive, automatic, or instantaneous;
- d) it is worth trying because if it fails, no harm is done;
- e) above all neither adds to nor detracts from the work of art under consideration since, as we shall probably discover, we are really analyzing ourselves.¹²⁸

Honeyman's policy throughout his directorship was to experiment continuously with methods which would aid in the efficient running of the Art Gallery and benefit the visiting public. In 1910, H. H. Asquith visited Glasgow University as a guest speaker at a dinner in the Students Union. Honeyman attended and was impressed by him, particularly when he said, "I would rather see doubtful and even perilous experiments tried, than the cynical and timorous lethargy, which prefers to leave things alone."¹²⁹ Honeyman was not a man to leave things alone. He was always alert to what was happening in Britain and abroad and did

not hesitate to imitate others if he thought it would benefit the Art Gallery and the community.

In 1948 an experimental scheme was undertaken in order to take full advantage of winter evening opening hours at the Art Gallery.¹³⁰ Honeyman invited adult organizations such as clubs, literary societies, guilds, and other similar groups to visit the Art Gallery. The groups were given a tour of the Collection by a member of the museum or education staff who emphasized any section of the Collection where a particular interest had been expressed.

The scheme was successful and organizations soon had to book in advance. Although it was difficult to assess if the individual gained much from these visits, there was the side benefit of introducing to the building many people who would not otherwise make the visit by themselves.

Honeyman held that the educational system could help foster the cultural renaissance in Glasgow by incorporating in the syllabus more subjects related to the Arts and their appreciation. Starting this education at a young age, from the nursery schools up through the universities, would create a sound infrastructure from which all aspects of art would benefit. Schools would contribute to the cultural enrichment of the community through a greater emphasis on the teaching of art, literature, and drama. Children crave for and respond to what is beautiful whether in poetry, art, or music, therefore, taste in these things taught in the

classroom and in the home was the only foundation of good creative art.¹³¹

"The language of the imagination is art. There is no human being without some ideal of beauty, some sense of the mystery of life. Poetry, music, and painting bring fuller comprehension of human character and of the mystery of the race with its struggles and achievements and - this may surprise you - the daily round of existence assumes a new look."¹³²

An informed public would come not only through a methodical approach to the appreciation of art but also through the full use of their imagination. Imagination "performs the initial and essential functions in every branch of human development"¹³³. Through the imagination textbook knowledge could be applied and formed into something of significance furthering the capacity to see beyond conditioned responses.

Honeyman hoped to ingrain culture into the life of the city by educating adults and children in the appreciation of art. Through education they would become more aware of how the Arts affect their own lives and the lives of those within the community and would also have a greater concern for the problems of patronage and the artist. Furthermore, their appreciation of the fine arts could lead to an interest in the other arts, such as music and drama, thereby enlivening Glasgow's Arts culture in general.

At the beginning of the War in 1939 many schools were forced to close and thousands of children were sent out of the city on evacuation schemes. Thousands of others,

however, remained in the city and began frequenting the Art Gallery and Museum in increasing numbers looking for entertainment. Many unattended children wandered aimlessly throughout the building, so much so that the curatorial staff decided to organize them into groups for tours and talks on particular aspects of the collection. This informal system of lessons not only solved the problem of supervision but also helped the children get the most out of their visits. However, after several weeks it became necessary to organize something more formal in order to release the staff to fulfill their other responsibilities.¹³⁴ In an attempt to provide organized educational facilities a Schools Museum Service was seriously considered for the first time.

The formal institution of a Museums Education Department within the Art Gallery and Museum was complicated by the war, so consequently was not realized until 1941. At this time the Art Galleries and Museums Committee and the Education Committee agreed to try out a three year experiment and hired Samuel Thompson as a full-time education officer.¹³⁵

There was a strong argument for a more direct and systematic use of museums and galleries for educational purposes since the opportunities for visual presentation were excellent.¹³⁶ The actual object had a greater appeal than its two-dimensional representation. The student could see and handle actual specimens making it something tangible

to learn from and leaving him or her with an everlasting impression of it. When other visual aids such as charts, films, slides, and models were used in conjunction with the object a complete visual experience was created.

The experiment in visual education at the Glasgow Art Gallery and Museum was the first of its kind in Scotland, although similar educational programs had already been established in England (Leicester Museum and Art Gallery established a comprehensive Schools Museum Service in 1931, and the experimental Derbyshire School Museum Service was started in 1936¹³⁷). Samuel Thompson studied the methods used by these other institutions and applied those which he found the most valuable and relevant to the needs of the Art Gallery and Museum. The lessons offered included subjects dealing with Art Appreciation, History, Geography, and Nature Study and were designed so that they could be illustrated by actual material from the collection.

The three-year experimental period was considered successful and plans were made in 1944 to make the Museums Education Department a permanent service. Samuel Thompson was officially appointed as Education Officer and the Education Department of Glasgow Corporation became responsible for providing the finance and staff necessary for new developments.¹³⁸

There were three main services available from the Museums Education Department. The first was the school visit to the Art Gallery and Museum for lessons. Use of the

museums lending library of objects supplied to the schools as required was the second service. And the third service was the organization of activities at the museum for children after school.

The Service was solidly in operation by 1951 and had made great strides since its inception. Instruction of children and adults within the Art Gallery and Museum had increased dramatically as did the museum education of teachers, students in training, youth clubs, etc. The branch museums, Camphill and Tollcross, were now also providing instruction to over 43,000 school children annually. (See Appendix B for a comparison of the Museums Education Department Records.)

Associated with the Museums Education Department was the Annual School Children's Art Competition. It was held in June beginning in 1942 when the Museums Education Department took over the scheme and revised its scope and character, thereby revitalizing it and substantially increasing the number of participants. (See Appendix C.)

The competition was instituted in 1904 with the dual purpose of encouraging skillful drawing and acquainting school children with the collection.¹³⁹ It was found that the children who participated in the competition toured the building with greater interest upon completion of a work. Today, the Annual School Children's Art Competition continues to be a tradition at the Art Gallery and Museum.

Another scheme was created in 1946 under the Museums Education Department. This was the Children's Saturday Classes¹⁴⁰ where subjects offered ranged from painting and puppetry to wild flowers and British birds. These classes were so popular that a waiting list had to be kept.

With the education of children, the Museums Education Department began to develop a program to include adult education. The foundations for this extended scheme had already been developing. Regularly held public lectures were standard practice by this time, and numerous lectures and demonstrations for teachers, parent-teacher associations, and students from the training colleges had been given in an effort to make the Museums Education Department as widely known as possible.

An experimental course in Art Appreciation¹⁴¹ was held in 1949 and its success encouraged a fuller program for the following winter. Four courses were offered, two dealt with art and two dealt with subjects appropriate to the museum. The majority of those who wished to attend had a greater interest in the Art classes.

There were advantages to offering courses on the premises of the Art Gallery and Museum. For example, if the lecture was on some aspect of art or on a specific subject from the museum collection, the lecture room could be set up with actual specimens relevant to the subject. In addition, the lecturer could take the class into the corresponding section of the permanent collection at any time during the

evening. This ability gave art galleries and museums a distinct place in the educational system.

The educational system is a system dedicated to the intellectual development and training of the public. Honeyman believed that the increasing demands of business and professional training were making greater claims on school and university time¹⁴² and, consequently, less time was being spent in the aesthetic, moral, and spiritual development of their students.¹⁴³ He felt that to seriously attack the problem of the declining popular appreciation of art more attention must be placed on education. He held that the flow should be from the university to the training colleges to the schools - with the Art Gallery playing a central role. Although the Art Gallery and Museum had entered the educational realm with the institution of the Museums Education Department, the principle that they should maintain their primary function as a place for contemplation and inspiration was adhered to.

Efforts to revive art as part of ordinary everyday life were creating an awareness for the position the visual arts should take in general education. Honeyman held that if the Arts were to prosper within the city, then addressing the neglect of the Fine Arts in the educational system was essential.¹⁴⁴

Through the role of educationalist, Honeyman created several opportunities for a cross-section of the population to increase their knowledge and understanding of art at a

basic level. He and his colleagues held hundreds of lectures with this purpose in mind. Honeyman personally helped lay the foundation for the popularization of art by implementing a series of lectures aimed at assisting the layperson to acquire a basic appreciation of art that could consequently be built upon. The lectures were designed to be progressively informative, yet Honeyman made it a point to periodically repeat his basic "How to Look at Pictures"/"How to Enjoy Pictures"¹⁴⁵ for those who were new to both art and the Art Gallery.

It was important to look at a picture in terms of its formal qualities and understand how they each related to the other to form the overall effect of the painting. The idea was to deal with the pictorial language of the artwork. Each work would be approached as a unique creation - free of preconceived ideas. Subject matter was relatively insignificant compared to the perception of values which formed a painting. In addition, the spectator would need to bring to the appreciation of art an intelligent understanding of the artist's purpose and the ability to decide what the influences were. It was important for the spectator to build a habit of analyzing paintings in this way if he or she wished to gain the most pleasure from the work.

Honeyman advocated that one should visit the Art Gallery frequently, contemplate the works in silence, and acquire a systematic method for looking at pictures.¹⁴⁶ The

essence of this approach was that the layperson would become conscious of a new level of art appreciation which, with further inquiry, would lead to deeper emotional responses to art.

There were those who criticized Honeyman's approach to the popular education of art. They believed that artistic values were being lowered in order to popularize art, but this was not the case. It was more the word "popularization" which expressed unfortunate associations with a lowering of art standards. Honeyman retorted that the "aesthetic 'toffs' must beware of snobbery."¹⁴⁷ He held that "quite a number of our art historians, philosophers, and critics have their blind spots. Some of them appear to know all about art without knowing the thing itself."¹⁴⁸ William Power writes, "Dr. Honeyman is helping to liberate art from its academic shrines - which are often prisons - and diffuse its spirit throughout the whole of life".¹⁴⁹ Lord Provost P. J. Dollan, a Honeyman supporter, believed that the Fine Arts would flourish only if they were directed towards the cultural and artistic appreciation of the public. He contended that Honeyman was "a first-class popular interpreter of art and was prepared to talk art with the [layperson] as well as the connoisseur".¹⁵⁰ There were others though, who felt that he was not properly qualified to teach art appreciation. Honeyman's knowledge of art was gained through experience rather than by formal education, therefore there was prejudice against him, particularly

among artists. However, Honeyman made it a point to maintain high artistic measurement while educating the layperson towards attaining the same high level of appraisal. His systematic method of teaching art appreciation was designed with this purpose in mind.

Honeyman was also criticized by some who believed he was intellectualizing the appreciation of art by using a systematic method of art education. He was accused of preferring the rational approach rather than one which allowed a more intuitive response to art:

"...surely at variance with...the main current of modern aesthetic theory... [Honeyman suggests] that our intuitive responses to art are of little value unless they are reinforced and corrected by some sort of intellectual analysis involving knowledge about the historical background and traditional sources of the picture...personally, I can see no valid reason for trusting our intellects more than our sensibilities...it is our intuitive judgements that determine the nature and quality of our intellectual creeds, not the opposite...But Honeyman apparently prefers a rational to an intuitive artistic response, the rational man to the man of feeling...he appeared to suggest that it is quite impossible to fully experience the import of a painting without the support and enlightenment which come from analytical knowledge."¹⁵¹

However, Honeyman argued that "art was something more than feeling"¹⁵², it was communication - a pictorial language. Those who wished to enjoy art would have to learn this language. To have a genuine aesthetic experience one must have knowledge, understanding, and experience of what they

are looking at. Honeyman stated that, "we can see only what we have learned to look for - both in art and in life...Does the trained eye not see more than the untrained eye?"¹⁵³ The intellectual approach to art which taught methods in appreciation increased one's range of knowledge, and consequently made for greater enjoyment.

The majority of the visiting public would benefit from such a method since many had no method at all when looking at art. What Honeyman offered was a simple guide - someplace to start. It encouraged the visitor to study a painting more closely and to examine the pictorial aspects more seriously. This method would not detract from the enjoyment of a work of art, it would enhance it for a large proportion of visitors and encourage them to make further intelligent inquiries.

Honeyman's institution of the Museums Education Department exposed thousands of children each year to artworks and museum objects. It increased their experience and contact with the art world and left a lasting impression which would be carried into adulthood. By exposing children to art at an early age, Honeyman introduced a sound infrastructure from which Glasgow could build a vital artistic culture.

The Glasgow Art Gallery and Museum became more important through the increased role it was playing in the life of the city. Through art education people were becoming more interested in knowing and understanding what

they were looking at. The institution of educational schemes gave greater access to the Art Gallery and offered opportunities to those who wished to gain a fuller appreciation of art.

CHAPTER THREE

HONEYMAN AS PURVEYOR OF IDEAS

Honeyman created a climate where artistic issues could be discussed among both intellectuals and laypeople. The artistic renaissance in Glasgow could be realized by encouraging the public to become better informed and more interested in the role the Arts could play in their lives. One way in which Honeyman encouraged this was by the publication and circulation of The Art Review, official journal of the Glasgow Art Gallery and Museums Association. The formation of the Association served not only as a source for publicizing the Art Gallery but also as an avenue for propagating ideas which could be discussed among intellectuals and laypeople alike. This avenue was partially realized through their publication. The Association, from its inception in September 1944, had plans to publish a quarterly journal, though it was not until December 1945 that it became an accomplished fact.¹⁵⁴

The first edition of the journal was published as a report of the Association's first year's work but was intended to develop into a periodical on art and literature.¹⁵⁵ It was not just a record of transactions but a review which appealed to anyone interested in the cultural side of Glasgow life. It featured special exhibits and

lectures, recent acquisitions, and short articles on specialist subjects written by the staff of the Glasgow Art Gallery and Museum and the staff of other Scottish galleries and museums.

The conception of the The Art Review was not an original idea. Honeyman kept up on past and current literature concerning issues relevant to the improvement of the Art Gallery¹⁵⁶, and those concerning association publications would have been available. However, it was the Toronto Art Gallery Association's publication which served as the main example from which Honeyman borrowed the format. Although Scotland had a distinguished record in art it was deficient in periodicals devoted to the subject. The Art Review was the first of its kind published by an association of a municipal gallery in Scotland.¹⁵⁷

The principle aim of the journal was to provide entertaining reading matter for anyone who had even the slightest interest in art and to furnish the Association with a permanent record of activities. It was addressed to the literate layperson rather than to the specialist and functioned to increase the popular appreciation of art. It was well written and illustrated with excellent black and white and color reproductions. The interpretation and discussion of developments in artistic thought and practice were presented in a manner which made it easy for the layperson to understand - simple language free from specialist terminology and clear progression of argument.

There was no other gallery or museum in the country producing anything comparable in the way of a "popular" introduction to the appreciation of art and museum objects.¹⁵⁸

Honeyman received substantial support upon the publication of the journal. Stanley Cursiter, Director of the National Gallery of Scotland stated in a letter to Honeyman:

"I haven't done more than turn over the pages and look at its illustrations but if you can maintain this standard you will be doing a magnificent piece of work for art in Scotland. It is first class".¹⁵⁹

The Press were also supportive in the new venture:

"The movement is in line with the splendid work that Dr. Honeyman is doing...making the ordinary person realise that art is not a hieratic mystery, confined to adepts, but a delightfully vital expression of spiritual joy in life. Honeyman is helping to liberate art from its academic shrines and diffuse its spirit throughout the whole of life."¹⁶⁰

If the individual had the innate ability to perceive and respond to beauty, as Honeyman contended, then all that was necessary to enlighten him or her was a basic understanding of the principles of art appreciation. Honeyman was challenging the preconceived role of the gallery as an institution which catered only to the more elite of society and promoted the idea of the Art Gallery as a center for anyone who wished to increase their enjoyment of art. Honeyman's views on accessibility had been shared by

previous directors of the Art Gallery. James Paton believed that:

"To a large extent the pictures are above the appreciation of the general mass of the population at the present time and consequently the institution wants in the elements of popularity¹⁶¹...There can be no doubt that the general public have only to become a little more familiarised with the highest achievements of art in various media in order fully to appreciate and enjoy such displays."¹⁶²

The notion of the expert as sole interpreter of artwork was also actively challenged. Art critics and educationalists were not to consider their roles to consist of explaining works of art. Instead, Honeyman advocated that spectators should be trained to understand the pictorial language of the artist and be encouraged to practice a systematic method of art appreciation in order to ultimately be able to "read" the works for themselves.

The concept that the experience of art should be a spiritual joy more than a world of complex thought was the foundation on which Honeyman based his approach to the directorship of the Art Gallery. Keeping in mind that the general public had had little in the way of art education, the complicated philosophy of aesthetics would intimidate and reinforce the idea that art was not for them, but was instead for the educated alone. His aim was to demonstrate to the layperson how pleasure could be derived from viewing works of art after a brief lesson on art appreciation. Art was the spiritual side of the human psyche which could be

shared by all. The Art Review incorporated these ideas by keeping the articles free from academic terminology and complicated thought and attempted to reach out to audiences outside of the Art Gallery.

The title of the journal was expanded in December 1946 from The Art Review to The Glasgow Art Review due to an unintended infringement of copyright.¹⁶³ Since there was nothing comparable to the journal being published in Scotland it was decided that the title should once again be changed to encourage articles and illustrations whose scope would encompass all of Scotland rather than concentrate on Glasgow and the West only. Therefore, in December 1947, it became known as The Scottish Art Review. This title was used by the famous Glasgow School of Painters when they issued their periodical under the same name in 1888.¹⁶⁴ Even with the Glasgow bias, expanding the title to cover the whole of Scotland proved to be well received. It attracted many offers of assistance from staff members of other Scottish art galleries and museums and faculty members of Scottish universities,¹⁶⁵ thereby enabling a larger group to express their views and ideas.

The journal was successful and slowly gained national and international recognition during Honeyman's directorship. It maintained its fundamental policy to increase the popular interest in art appreciation. From the first edition of the The Art Review, Honeyman, as editor of the journal, stipulated:

"...because we do not feel disposed to treat the bulk of our visitors with indifference, the emphasis of this review will be practical rather than theoretical. In effect we shall say to the scholar, whether he be archaeologist, geologist, ornithologist, historian or aesthetician, 'The road up to you is a bit steep. Come down and meet us sometimes!'"¹⁶⁶

Honeyman's approach to The Art Review was to include articles which were informative and interesting to readers without bombarding them with aesthetic terminology and concepts which were beyond them. By maintaining a practical emphasis on the understanding of art, Honeyman helped to make art more tangible to the unacquainted and gave them a starting point from which they could expand their training if they so desired. The spiritual enjoyment found in art is an experience which is desirable for its own sake since it satisfies the human instinct for seeking the pleasurable and beautiful. However, for the layperson to respond to art more fully, the spirit of the artwork must be entered into and the pictorial language understood in order to gain insight into the experience of the artist. The purpose of the The Art Review was to inform and interest the visitor in art. Its objective was achieved by way of its excellent illustrations and informative, but short, articles aimed at anyone who had an interest in art and/or in the activities of the Art Gallery and Museum. By the tenth edition it was obvious that, contrary to the discouraging predictions of some, the journal was realizing its aims:

"To some we present a queer mixture of the scholarly and the popular. We prefer 'unique' to 'queer' as a definition but we know that we have been able to survive only through the co-operation of our faithful members and an interested, if more detached, public..."¹⁶⁷

In 1945, part of the permanent collection was returned to the Art Gallery, however, it would still be some time before the collection could again be displayed to the public in its entirety.¹⁶⁸ Now that the threat of war had subsided it was deemed safe enough to begin to repair and restore the walls of the Art Gallery. Until reconstruction plans could be undertaken it was still not possible to have all the masterpieces of the collection on view, although some masterworks of the collection were displayed at this time.

During this period, Honeyman began a series entitled, "The Masterpiece of the Month" with the aim of interesting and encouraging the public to come to the Art Gallery to view the chosen work. A booklet containing historical data and descriptive notes could be purchased for a low price in the Art Gallery shop to accompany the particular masterpiece discussed that month. In conjunction with the booklet, an article on the subject appeared in the Evening News. These articles, like the booklets, were intended to interest the reader in the painting by discussing, in a more concise manner than the booklet, the painting's historical information, formal qualities, narrative or literary content, along with a short discussion of the artist. The intention of both productions was to give a short course in

art appreciation. The reader was encouraged to stand in front of the painting - booklet or article in hand - and go through the process of analyzing and memorizing the painting in order to "establish a clear cut experience in place of an indefinite blur...it is one way of getting to know a picture".¹⁶⁹ The series constituted another tool with which visitors could further their enjoyment of art. The conception of a "Masterpiece of the Month" was not original. The Art Institute of Chicago was running a series under the same title in 1938, as discussed in "An American Art Museum at Work: Varied Activities at the Art Institute of Chicago", in the Museums Journal dated September 1938.

It seems that the idea of a "Masterpiece of the Month" at the Art Gallery was relatively short-lived, since there was no mention of this series in The Glasgow Art Gallery and Museums Annual Report after the work by Corot. The series consisted of:

- 1) "A Man in Armour" by Rembrandt in April 1945;
- 2) "St. Victor and a Donor" by Maitre de Moulins in July 1945;
- 3) "Portrait of Thomas Carlyle" by Whistler in September 1945;
- 4) "Going to Work" by Millet in November 1945;
- 5) "Portrait of Mrs. Urquhart" by Raeburn in January 1946;
- 6) "Pastorale - Souvenir d'Italie" by Corot c. April 1946.¹⁷⁰

These paintings were most likely selected because they were outstanding examples of the artists' mastery of paint and mature personal style, and because they represented some of the finest examples (of international acclaim) of Masters' works in the Collection.

There are possible explanations for the discontinuance of the "Masterpiece" series. The first reason may have been the publication of the Glasgow Art Gallery and Museums' journal, The Art Review. The "Masterpiece of the Month" would have been superfluous since the concept could have been integrated into the journal, although in all likelihood each would have attracted different audiences. The second reason for its discontinuance could have been that at this time, early April 1946, Honeyman had submitted his resignation and did not withdraw it until late May,¹⁷¹ which may have caused disruption in the Art Gallery's day-to-day administration. It was a shame that the series did not continue longer since it had the potential to increase the popular appreciation of art by appealing to a wide audience. Proof of its success was apparent in the fact that after three months 1900 copies of the "Man in Armour" booklets had been sold.¹⁷²

Another way in which Honeyman was able to express his ideas and stimulate discussion and interest among the public was through a column in the Evening News, a popular paper aimed at the layperson who was interested in informative, serious articles dealing with important topical issues and

current affairs. The column was given to Honeyman during various periods throughout his directorship. The majority of his articles dealt with subjects concerning art appreciation and argued towards popularizing the Arts in order to stimulate a cultural renaissance within the city. Prior to controversial exhibitions, such as the "Picasso-Matisse" exhibition and that of Dali's "Christ of St. John of the Cross", the articles were directed at preparing audiences for understanding what they were about to see. Consequently, this enabled them to gain the most from their visit.

Honeyman published a book, Three Scottish Colourists¹⁷³, in 1950 while still in the capacity of Director of the Art Gallery. Although its main focus was on the Colourists, he expressed his views on art and art criticism in Scotland. He stated:

"If the arts are to be sustained in a flourishing condition they must be continually refreshed in the hearts and minds of the people. And any enterprise, whether it be on the lines of writing, talking, explaining, etc. which has this in view, should be freed from obstructions lying in its path."¹⁷⁴

Honeyman adhered to this viewpoint and consistently expressed his desire to present art in a manner which was interesting and comprehensible to the layperson. His publications were indicative of this intention. The establishment of The Scottish Art Review and "Masterpiece of the Month" series, along with articles in newspapers

demonstrated another aspect of his aim to bring art to the people. Although Honeyman's mission to enliven the Fine Arts was predominantly centered in Glasgow, it was not restricted solely to the city, but through the publication and circulation of The Scottish Art Review, attempted to reach out to encompass the whole of Scotland.

CONCLUSION

Honeyman adhered to his scheme to popularize art and the Glasgow Art Gallery and Museum throughout his fifteen years as director. His underlying motive was to revive the artistic culture within the city by increasing the public's interest and understanding of art and awakening within them a desire to become more involved in the Art Gallery and in the Arts in general. The role of publicist, educationalist, and purveyor of ideas encompassed this fundamental goal and enabled Honeyman, within the capacity of director, to employ basic mechanisms with which he could achieve this objective. He helped to change the ideology that art was an elitist activity by introducing a systematic method of teaching art appreciation which guided the public and enabled them to achieve a higher level of enjoyment of art:

"Have we not spent too much time and material in collecting, assembling, and displaying works of Art, and not enough time and thought on the Citizens (in many cases the owners of the property) who have not yet found the way to a full enjoyment? I mean enjoyment and not just entertainment."175

While the Edinburgh Tatler recognized that:

"T. J. Honeyman's main purpose in life has been to show, by whatever method came to hand, that art is for folk, and can be made to appeal to almost anyone if presented in the right way."176

Honeyman held that deficiencies in the educational system had, up until then, ignored modern methods of visual education. Writers and teachers used the nomenclature of aesthetics which was quite comprehensible to those who had learned the language, but too perplexing to the average person who only wished to increase their appreciation. Honeyman's methodical approach to teaching art appreciation could be easily applied by the visitor who wished to develop a deeper understanding of art:

"A work of art may appear beautiful to the most ignorant - even to a child - but to one who understands it perfectly and perceives how every part of it is fitted with exact judgment to its end, the beauty is not mysterious, it is perfectly comprehended: and he knows wherein it exists, as well as how it affects him."¹⁷⁷

By use of a systematic method the mystery surrounding the interpretation of art was removed and a basic starting point towards increasing one's understanding was achieved:

"Art is the achievement of the public as well as the artist, our general educational methods call for some investigation. From John Dewey to Herbert Read there is an abundance of material which seems to have escaped the notice of many of our educationalists...there are signs that universities, art schools, training colleges will eventually get together and provide the essential training for those whose privilege it will be to find the right balance between the imagination and the intellect in the process of education..."¹⁷⁸

The existing deficiencies of national and provincial galleries were well known due to the studies and reports

conducted in the 1920s and 1930s. The CUKT Report of 1938 179 concluded with:

"...the lack of sufficient drive and energy in the museum movement itself. Much of the slowness of development is due to the fact that the very qualities that go to make up a good curator are often opposed to those that make good reformers. Many curators are so close to their problems that they tend to lose sight of the fact that they are part of a national service that needs adequate publicity."¹⁸⁰

The deficiencies mentioned also included the general lack of interest in helping the majority of visitors understand what they were looking at. Honeyman believed that it was time for these deficiencies to be addressed. He focussed particularly on the art galleries' lack of attention to the needs of the public. For example, early closure did not take into account the fact that a large proportion of Glasgow's citizens had to work during the Art Gallery's weekday hours, thereby substantially reducing their opportunities to visit the Art Gallery. Honeyman remedied this situation by extending the opening hours to nine o'clock in the evening.¹⁸¹ He also held that civic authority was too complacent in the needs of the public because of other pressing affairs considered more important. This was understandable since the outbreak of war in 1939 meant civic authorities had to organize evacuation schemes, the protection of services such as water, electricity, gas, etc., and supervise reconstruction schemes following the bombing of the city which occurred during the years 1940 and

1941. Honeyman recognized that these matters were important but argued that the authorities lacked interest in fully exploring the role that the gallery and museum could play in the life of the community.

Honeyman was convinced that wider enjoyment of the visual arts could be achieved by implementing a systematic method of training the spectator's innate powers of perception. He felt that the most important practical aids in education were in galleries and museums where great works were collected and displayed.¹⁸²

"Art Galleries are not directly concerned in the production of works of art. But they are, or ought to be, concerned in establishing, developing and, if need be, inventing methods which will lead to high standards of appreciation."¹⁸³

He continued:

"...changes in outlook and method are beginning to operate. Opposition within and without gallery and museum circles, generally disguised as 'certain qualifications' is becoming weaker, and evidence is accumulating in support of method in teaching appreciation of art. It has become clear that in art, as in life, we see only what we have learned to look for."¹⁸⁴

Thus he concluded:

"It is not anybody's business to lay down standards related or unrelated to a specific collection or to say to a visitor, 'You are not well enough equipped to appreciate the meaning and purpose of art if you do not have some knowledge about 'schools' of painting, or if you cannot 'see' that Giorgione or Rembrandt, etc. are great painters.' All that can or may be done is to give some gentle hints, whereby all of us can come to a more competent understanding of the language of pictorial art.

and, therefore, more able to enjoy to the full what the artist is attempting to say."¹⁸⁵

Honeyman demonstrated consistency in his policies towards the popularization of art and of the Art Gallery within all three spheres of his directorship. His policies towards popularization were best expressed through his role as an educationalist. Yet, as a publicist he was able to attract large numbers of people who would not otherwise have visited the Art Gallery, thus exposing many to art for the first time. He next worked on the establishment of an institution where knowledge of art appreciation could be attained, principally through the Museum's Education Department which offered a starting point to both children and adults. Lectures were offered in conjunction with relevant special exhibitions - the "Narrative Painting" exhibition created the basis for such lectures - and progressively built on the fundamentals of art appreciation. Expanding his capacity to include the role of purveyor of ideas, allowed him to complete his objective to reach as great a part of the public as possible. The Scottish Art Review was his main contribution within this role. The journal appealed to those who were interested in a basic knowledge and understanding of activities within the Art Gallery and Museum and to those who wanted a lucid interpretation of the arts and news of developments in artistic thought.

These three roles constitute a comprehensive effort made by Honeyman in his mission to put Glasgow back on the cultural map by way of popularizing art. Many people agreed that he was successful, among them was Emilio Coia, who held that the Art Gallery and Museum was not on the map until Honeyman put it there - despite its marvelous paintings.¹⁸⁶ Although much time and thought went into these roles, Honeyman made other contributions to the city of Glasgow within his capacity as director. Looking through the Art Gallery Collection today one can see the great number of acquisitions attributable to him. The collection of French nineteenth and twentieth century paintings in particular, were greatly enhanced by his recommendations. The Hamilton Bequest was set up in 1927 by the Trustees of John Hamilton to purchase a collection of oil paintings to be placed in the Glasgow Art Gallery and Museum. It favored works that filled acknowledged gaps in the Corporation Collection, particularly British painters, and nineteenth and twentieth century French painters. Through this bequest Honeyman was able to make some excellent recommendations, drawing upon his previous experience as an art dealer. Some of the fine examples of paintings which came through this fund were Derain's "Blackfriars", Pissarro's "Chemin de Hallage", Utrillo's "Rue de Village", and others.¹⁸⁷ Loans and bequests were made by collectors who were impressed by how Honeyman had enhanced the Glasgow Art Gallery and Museum's reputation and standing at the local, national, and

international level. William McInnes, who in 1939 presented the Matisse "Head of a Young Girl" to the city as a mark of his approval of the appointment of Honeyman as Director of the Glasgow Art Gallery and Museum, bequested some 130 pictures to the city in 1944. Among them were works such as Corot's "Le Rivage", Bonnard's "Lisiere de Foret", Cezanne's "Panier de Fruit Renverse", Matisse's "La Nappe Rose", along with other excellent examples.¹⁸⁸ The D. W. T. Cargill Bequest in 1950 gave the city permission to choose three paintings from his collection. Honeyman chose these notable paintings: Corot's "Portrait de Mademoiselle de Foudras", Seurat's "Paysan Assis dans un Pre", and Courbet's "Fleurs dans un Panier". One of the most important of the bequests was the Burrell Collection which came to Glasgow as a direct result of Honeyman's enthusiasm and devotion to the Art Gallery.¹⁸⁹ This collection contained over 650 pictures, with examples of nineteenth and twentieth century French paintings, the most notable being three Degas': "Portrait of Duranty", "The Rehearsal", and "Jockeys in the Rain".¹⁹⁰ There were other gifts to the Collection for which Honeyman could be at least partially accredited, due in part to his connections with dealers and collectors. John Richmond gifted a Pissarro, "Tuileries Gardens" to the Glasgow Art Gallery in 1948. He bought it from Alexander Reid in 1911. From A. G. McNeil Reid, of Reid & Lefevre, came two Degas', "Grande Arabesque" and "Premiere Temps", both gifted in

1952. In a letter received in April 1950 from a London friend who had visited the Edinburgh Festival, was written:

"It was a very pleasant experience to see again the pictures from Kelvingrove 'Boudin to Picasso'. But one thought struck me. When the Corporation agreed to lend the pictures, did they realise that the exhibition was really a commemoration of your directorship? According to my calculations six-sevenths of the pictures came to Glasgow during your period of office and would probably not have come but for your guidance to the collectors concerned."191

It cannot be denied that Honeyman made a great contribution to art in Glasgow during his directorship. It was a period of immense growth in the Fine Arts collection, with donations, bequests, and purchases of splendid works.

Honeyman had considerable support from his staff, colleagues, and the public. The Press were always keen to acknowledge his efforts, and more people were aware of the Glasgow Art Gallery and Museum's Collections than ever before. Yet, as he reflected upon his fifteen years as Director he held that his mission had become a failure:

"Why then am I left with this sense of failure? This grew out of the circumstances surrounding my departure and the changes thereafter made by the Corporation in the conduct of the department..."192

When James Ritchie was appointed Convener of the Art Galleries and Museums Committee for a period of three years, 1952-1955, he was said to have proudly informed the Council Officer Tom Wilson and some Corporation officials: "I am now in charge of the F***g Culture"193 and did his best to

adhere to the conviction that one should: "Keep that 'B' Honeyman in his place. He thinks he owns the Art Gallery."¹⁹⁴

The resignation of Honeyman in 1946 was surrounded by much publicity. It became apparent at that time just how many supporters were behind Honeyman withdrawing his resignation. Many prominent individuals such as Stanley Cursiter, Director of the National Galleries of Scotland, Sir William Burrell, who gifted his and Lady Burrell's collection to the city in 1944, Lord Provost Sir Hector McNeill, and the preceding Lord Provost James Welsh, wrote to the Town Clerk and the Convener of the Art Galleries and Museums Committee stating that they believed Honeyman to be too valuable to the city in his capacity as Director and requested that both he and the Corporation reconsider.¹⁹⁵ Along with their support, hundreds of letters were received from concerned citizens. Many committee members accused Honeyman of using his resignation as a "publicity stunt".¹⁹⁶ However, this was not the case. (See n.193). After this incident many of the long-standing members of the committee formed the opinion that "Honeyman was getting too big for his boots".¹⁹⁷ In the ensuing years until his resignation in 1954, Honeyman found continued opposition from many committee members, culminating with the antagonism between himself and Ritchie. According to Coia:

"The Councillors were dead set against Honeyman...many were not interested in art and criticized almost everything he did...I

think they were secretly and patently jealous of Honeyman's popularity and his success in promoting the Art Gallery..."¹⁹⁸

Isabel Maclean (nee Mackintosh), Secretary to Honeyman during his directorship, agreed:

"Honeyman made enemies of the Councillors because he attracted too much attention to himself...and caused a certain amount of envy amongst them."¹⁹⁹

Honeyman submitted his resignation from the post of Director of the Art Gallery in February 1954 on health grounds but requested that he not be relieved until the end of September so as to complete his commitments related to summer exhibitions and to allow the Corporation plenty of time to find his successor.²⁰⁰ As of the 22nd of September no effort at all had been made to find either a replacement for his post or for that of the Curator of Art, William J. Macaulay, who had resigned at the same time as Honeyman.²⁰¹ From 1939 to 1948, Honeyman was the sole Director of the Glasgow Art Gallery and Museum. In 1948, the position was divided, creating two separate posts - the Director of the Art Gallery (Honeyman) and the Director of the Museum (Henderson) with the Director of the Art Gallery retaining overriding authority in the administration of the art and museum departments. In 1954, this organization was debated by the sub-committee and several proposals were voted on. The Convener, James Ritchie cast the tie-breaking vote to appoint Henderson, current Director of the Museum as overall Director of the Museum and Art Gallery and to create a

secondary position for a Depute Director possessing a special knowledge of art.²⁰² It was believed that the museum section had much to offer Glasgow citizens, and therefore they thought it important for Henderson to be appointed as supreme Director. According to Maclean:

"There were several meetings between Dr. Henderson and Ritchie. I feel that Henderson was quite a nice fellow who was pushed into a situation. These meetings discussed the changes of the Art Gallery and Museum - making the museum more important than the art collection. It was a way of undermining Honeyman."²⁰³

Convener James Ritchie intimated that Henderson had not been in the building for the past nineteen years without learning something about art.²⁰⁴ Henderson was acknowledged as being a capable administrator of the Art Gallery and Museum, however he admitted that he knew nothing about art or paintings.²⁰⁵

The Art Gallery Collection had become internationally known during Honeyman's directorship and was one of the finest municipal collections in Britain. In order for Honeyman's legacy to survive it was essential for his successor to maintain the high standards he had set in acquisitions, presentation, and publicity. Hence, extensive experience and long-standing in the art world was necessary. The Corporation's decision to de-emphasize the role of the Art Gallery through their reorganization made it almost certain that the post would not attract candidates with the required qualifications. While the Museum Collections were

of considerable worth and local interest, they would not command national or international attention. It was argued that even the more notable items in the Burrell Collection were art objects first and foremost rather than museum pieces.²⁰⁶ Apart from some noteworthy items in the Burrell Collection there was nothing in Glasgow's museums to approach the fine collection of masterpieces in the Art Gallery. The change in emphasis that would come about by the appointment of a "museum man" would have unfortunate consequences for the Art Gallery's well-earned reputation. It was generally held that the Corporation members, "for reasons as obscure as they are devious, do not apparently care whether that reputation is maintained or not."²⁰⁷

It was further recommended by the Standing Orders Committee of Glasgow Corporation that the "Art Galleries and Museums Committee" should now be called the "Museums and Art Galleries Committee." This was an outcome of the Corporation's decision to have a "Director of the Museum and Art Gallery" and a Deputy, rather than a "Director of the Art Gallery" and a "Director of the Museum".²⁰⁸

Honeyman, in a letter to the Museums and Art Galleries Committee of the Corporation, stated that he believed it was a mistake not to have an "art man" as the head of the department and hoped that the Committee would investigate the position:

"What evidence is there of public demand that the Art Gallery should now be known as 'The Museum?' The whole enterprise comes

directly from the McLellan collection of paintings. When the present building was opened by Sir Samuel Chisholm in 1902 it was then designated 'The Art Gallery and Museum'...They are antagonising collectors of fine paintings whose interest has been cultivated over the years, and some of whom are now likely to bequeath their possessions elsewhere."²⁰⁹

The leaders of the Glasgow Corporation did not appreciate Honeyman's public criticism of the Corporation's actions after he had resigned his post. However, in Councillor A. Macpherson-Rait's personal opinion, that after Honeyman had brought the Art Gallery to a high level of distinction and had stimulated thousands of citizens to visit the Art Gallery, it was a pity he should resign under such antagonistic conditions. Macpherson-Rait thought it was a mistake to change the name of the Art Galleries and Museums Committee to the Museums and Art Galleries Committee and believed the emphasis should remain on art instead of the museum's collections, since the Art Gallery had an international reputation. Convener James Ritchie had only this comment to make: "My conscience is clear and my digestion unimpaired."²¹⁰

Henderson proved to be more of a "keeper" than a publicist and was not as interactive with the public. He did not appear to have the same liaison with the Press, and did not urge the public to visit the building with as much enthusiasm. Attendance records of this period show a steady decrease in the number of visitors to the Art Gallery. (See Appendix A.) However, many of the ideas that Honeyman had

instituted, such as the Schools Museum Service, the Association, and interesting but less controversial exhibitions, continued. It was some time before the Art Gallery and Museum regained the momentum initiated by Honeyman - who had reoriented the role of the Director and the function of the Art Gallery. He created a more interactive role between the director and the public - a rapport that was previously nonexistent. The public flocked to the Art Gallery as never before, queueing for hours to enter some of the exhibitions. "The widespread interest in the Art Gallery was thanks to Tom Honeyman...He gave it activity...The ordinary man in the street went into the Art Gallery in greater numbers than ever before."²¹¹

In the past, a common image of a director of museums and galleries had been a stuffy and starched one. The director was a keeper of art and objects who maintained a respectable distance from staff members and the public. Usually not of dynamic or energetic character, he was often content to administer in a dull and quiet manner. Lectures were often aimed at the intellectual, scholar, or connoisseur and little attempt was made to inform the public. Paton was an exception. He strove to bring the Art Gallery to the attention of the public and attempted to improve both its instructiveness and exhibitions. He held that:

"It is the duty of the responsible authorities to popularise such institutions, not by vulgarising or ministering to false taste

and mean curiosity. but by as far as possible making the meaning and teaching of every object displayed clear to the humble intelligence and attractive to the dull and uninquiring. There should be no difficulty in combining the elements of popular attraction and educational usefulness."²¹²

Honeyman made a concerted effort to change the situation when he became the Director of the Art Gallery and Museum. Attendance in the building had been decreasing over the years since Paton held the post and for some time prior to Honeyman's appointment:

"there had not been any great desire to encourage the journalists to write about the Art Gallery...and...Staff were not allowed to talk to reporters"...It was not the sort of place where you could say, 'I have an idea'".²¹³

By making use of the goodwill and support of the Press the Art Gallery and Museum began to attract thousands of people. Through the media Honeyman was able to reach the public and interest many in what the Art Gallery had to offer. A greater rapport with the public developed. The Art Gallery played a significantly greater role in the community by holding outside lectures, loaning objects and prints, and circulating exhibitions. Honeyman and the staff made a conscious effort to make their lectures and exhibits intelligible to the ordinary person without feeling that they were lowering the standard of art appreciation to achieve their aim. The interactive role of the director and the Art Gallery and Museum within the community was in its inception at this period in Scotland. A growing interest by

the public could be seen in the dramatic increase of exhibitions: during 1870-1939 some 73 exhibitions were held by the Glasgow Art Gallery and Museum; from 1939-1954 there were approximately 192; and from 1955-1970 there were approximately 218.²¹⁴ However, the growing interest in art galleries and museums was not just indigenous to Glasgow but was reflected world-wide.

Honeyman's policies of popularizing art and the Art Gallery were being emulated by other directors of galleries and museums in Scotland, particularly at the National Galleries of Scotland in Edinburgh. As demonstrated in a letter (June 1942) to Honeyman from Stanley Cursiter where he writes:

"...I'll read anything you send me - with interest -more especially on art education
- we must get the whole position in Scotland
straightened out."²¹⁵

But it was not until the 1950s that the greater part of the British museum and gallery profession began to be aware of the need for specialized non-curatorial personnel²¹⁶, such as a publicity officer and an education officer.

Honeyman spent fifteen years of his energy, skill, and determination towards interesting the general public in the Arts in order to stimulate an artistic renaissance within the city. He proved that the Art Gallery and Museum could be vital to the community. Some of his contributions are still bearing fruit today; the Education Department will celebrate its fiftieth anniversary in the fall of 1991 and

the Glasgow Art Gallery and Museums Association's membership has grown in the past 47 years. In addition, the Collection which Honeyman helped to build up continues to be one of the finest in Britain and provides enjoyment to those who visit the Art Gallery today. Emilio Coia called Honeyman "Scotland's best man for art this century". It was "a period which was to prove the most challenging, fruitful, and controversial in the gallery's history"²¹⁷. Since Honeyman left the post in 1954, little acknowledgement has been made of his work within the Glasgow Art Gallery and Museum, and beyond, for that matter. Sir Norman Macfarlane, popular patron of the Arts, recently expressed to Honeyman's daughter, Mrs. Margaret Wilson: "There has been a strange reluctance to say that Tom Honeyman was a big figure. But he was - and it is important at this time to say so."²¹⁸

The reorganization which followed Honeyman's resignation left him with the feeling that he had failed after fifteen years of success towards his goal to popularize art and the Art Gallery. However, the name of Tom Honeyman is familiar to many people who are involved and/or interested in the Arts. It was his desire to see Glasgow recognized once again as a city of culture and partly through his contributions at the Glasgow Art Gallery and Museum the possibility of Glasgow being chosen as European City of Culture in 1990 was realized.

APPENDIX AATTENDANCE RECORDS FOR THE
GLASGOW ART GALLERY AND MUSEUMS

Year	Total	Art Gallery	Branch Museums
1903	1,570,134	1,113,688	455,627
1904	1,585,925	1,113,116	472,809
1914	1,076,110	559,027	517,083
1915	874,187	443,117	441,070
1916	762,157	407,504	354,653
1917	763,203	386,816	376,387
1924	543,883	-	-
1925	557,049	-	-
1938-1939	781,109	328,762	452,347
1939-1940	579,176	228,417	350,759
1940-1941	581,317	308,256	273,061
1941-1942	642,872	306,959	335,913
1942-1943	1,337,263	925,967	411,296
1943-1944	1,124,255	729,102	395,153
1944-1945	1,084,944	737,343	347,601
1945-1946	1,015,879	656,467	359,412
1946-1947	716,735	400,322	316,413
1947-1948	836,363	510,590	325,773
1948-1949	792,557	469,244	323,313
1949-1950	-	366,148	-
1950-1951	-	699,646	-
1951-1952	-	-	-
1952-1953	-	411,304	-
1953-1954	-	-	-
1954-1955	482,548	354,226	-
1956-1957	498,446	-	-
1958-1959	540,151	-	-
1969	-	93,839	-
1970	-	104,511	-
1971	-	121,248	-
1972	-	116,998	-

The above figures are not to date but are listed in order for comparisons of Honeyman's influence over the years of his directorship to be made.

1903.1904--The Art Gallery and Museum at Kelvingrove was opened in October 1902. Many of the visitors to the new building probably came not so much to see the exhibits but rather to satisfy their curiosity.

1914-1917--A period during the First World War. Attendance was steadily decreasing since the Art Gallery and Museum opened in 1902.

1924.1925--The Annual Report for the year 1926 appears to be the only one issued since 1917, with the next report not issued until 1942. There is no information as to the number of visitors to the Art Gallery and Museum itself.

1938-1939--The year of the Empire Exhibition which brought a large influx of visitors to the city.

1939-1940--The outbreak of war. During the winter, the Art Gallery was closed at dusk, and evening lectures were abandoned. The Art Gallery closed on Sundays in September and October. The smaller branches opened in November, but the Art Gallery and the People's remained closed on Sundays until March.

1940-1941--In March, 1941, the Art Gallery suffered severe damage from enemy action and was closed for three months.

1941-1945--As the risks from air raids appeared to lessen the Art Gallery became more enterprising by increasing the number of its exhibitions, lectures, recitals of music, etc.

1945-1946--With the end of the war and the return of the permanent collections, there had been fewer special exhibitions.

1946-1949--With the operation of the scheme of reconstruction, activities have had to be restricted.

1949-1954--The format of the Glasgow Art Gallery and Museums Annual Report changed to take into account the separation of the Art Gallery and Musuem under two Directors. Attendance records were no longer kept as above.

1969-1972--Figures show a marked decrease since Honeyman held the post of director.

The attendance figures have been taken from the Glasgow Art Gallery and Museums Annual Reports for the corresponding years.

APPENDIX B

MUSEUMS EDUCATION DEPARTMENT RECORDS

	<u>1943</u>	<u>1951</u>
1. Visits of school children		
(a) in organized parties on school days	16,535	18,243
(b) for Saturday activities	2,006	3,546
(c) for competitions	<u>2,500</u>	<u>6,493</u>
Total	21,041	28,282
Children instructed at Tollcross and Camphill Branch Musuems	-	43,362
2. Children instructed at schools through Museum Service	1,285	838
3. Visits of teachers		
(a) with classes on organized school visits	928	no data
(b) for voluntary services (e.g. Drawing Competition)	210	" "
(c) on individual visits regarding enquiries, etc.	244	" "
4. Lectures regarding Museums Education to teachers, students in training, youth clubs, etc.	535	4,489
5. Loans for educational purposes		
(a) museum objects	471	416
(b) slides from Art Gallery collection	894	675
(c) art prints	-	480
6. Educational aids		
(a) museum objects	used in every lesson	
(b) films	392	1,110
(c) charts and diagrams	36	1,700
(d) slides	868	1,450
(e) epidiascope reproduction	-	4,600
(f) models		no data
(g) art prints	3	" "
7. Adult education	-	62,534

From the Glasgow Art Gallery and Museums Annual Report, 1942-1943, 1950-1951, p.14-15, p.26, respectively, and the Educational Experiment 1941-1951, Appendix D. Wherever conflict arose in figures the higher value was chosen.

APPENDIX C

ANNUAL SCHOOL CHILDREN'S ART COMPETITION

<u>Year</u>	<u>Number of Entrants</u>
1930	700 average
1934	818
1935	512
1936	444
1937	574
1938	326
1939	76
1940	149
1941	2,368
1942	2,500
1943	4,121
1944	5,303
1945	6,353
1946	7,056
1947	7,721
1948	7,938
1949/1950	6,584
1951	6,493
1952	6,153
1953	5,742
1954	6,000

An annual average of 5,000 entrants
was maintained thereafter

The above information was taken from the Glasgow Art Gallery and Museums Annual Report, 1942-1954. Figures not found in these reports can be found in Educational Experiment 1941-1951. p.37.

NOTES

¹When attending night classes at the Glasgow Art School, Honeyman met a man named Duncan Macdonald who was then working at Davidson's, an art dealership on Sauchiehall Street. They became close friends and frequented art dealerships and galleries together. Macdonald later joined Aitken Dott in Edinburgh but came back to Glasgow in 1925 when he joined McNeill Reid, of Alex. Reid, (later renamed Reid and Lefevre in 1929 when the Glasgow and London dealerships combined firms). Honeyman frequented the dealership often when Macdonald joined and continued to after Macdonald moved to the London based firm. McNeill remained in Glasgow and familiar with Honeyman, hired him as his family physician. Honeyman's education in art appreciation had grown and McNeill, impressed by Honeyman's knowledge asked him to give up his practice in medicine and join the company. See T. J. Honeyman, Art and Audacity (London: William Collins Sons & Co. Lt., 1971), p.12-14.

²Honeyman decided to resign because he considered some of the business practices of other staff members to be unethical (Etienne Bignou and Macdonald are mentioned in Honeyman's Art and Audacity, p.22 cited above). See also correspondence between Honeyman and Reid & Lefevre in the Honeyman Private Collection, National Library of Scotland, Edinburgh, ref. 3/1/1-737.

³The Studio, vol.19, 1900, p.56. Cited from Keith Hartley, Scottish Art Since 1900 (London: National Galleries of Scotland in association with Lund Humphries Ltd., 1989), p.2.

⁴Hartley, Scottish Art Since 1900, p.16.

⁵R. L. Mackie, revised by Gordon Donaldson, Mackie's Short History of Scotland (Edinburgh and London: Oliver and Boyd, 1962), p.276,277. The population of Scotland was 1,608,420 in 1801 but had increased to 4,760,904 by 1911. Glasgow had a population of 77,385 inhabitants in 1801 but thirty years later the population had increased to 202,420. The population of Glasgow continued to increase dramatically up into the early twentieth century.

⁶Ibid., p.278.

⁷Kenneth O. Morgan, editor, History of Britain 1789-1983 (London: Sphere Books Ltd, 1985), p.10.

⁸Royal Commission on National Museums and Galleries - Final Report, Part I, 20 September 1929.

⁹Sir Henry Miers. Report on the Public Museums of the British Isles (other than National Museums) (CUKT, 1929), p.81.

¹⁰S. F. Markham. The Museums and Art Galleries of the British Isles (CUKT, 1938), p.11.

¹¹This is a quote by S. F. Markham in his 1938 report found under "Museum Organisation". Viscount Bledisloe has also quoted it in his article, "Museums: Their Past, Present and Future," Museums Journal, August 1939, p.226.

¹²Honeyman, "Art Exhibition at Kelvingrove," Glasgow Herald, 7 October 1940.

¹³Bledisloe, "Museums: Their Past, Present and Future," Museums Journal, August 1939, p.224.

¹⁴Honeyman, "What Price Culture?," Evening News, 7 May 1944.

¹⁵"Art in Everyday Life: Glasgow Public and Kelvingrove," Glasgow Herald, 14 December 1939, p.9.

¹⁶See n.14.

¹⁷This idea is taken from a newspaper article, "Art in Everyday Life," Glasgow Herald, 14 December 1939, in which the editor is referring to the last of three lectures by Honeyman on the subject of "Art and Civilisation" given on 23 November, 30 November, and 14 December 1939 at Glasgow Art Gallery and Museum.

¹⁸Edward Pinnington. The Art Collection of the Corporation of Glasgow (Glasgow: T. & R. Annan & Sons, 1898), p.4.

¹⁹Kenneth Clark, "Ideal Picture Galleries," Museums Journal, November 1945, p.133.

²⁰Honeyman, "Art a Part of Life," Glasgow Herald, 17 July 1943.

²¹Lochinvar, "Lads O'Pairts," Edinburgh Tatler, September 1971.

²²"Culture Not Sold." Evening News. 16 May 1946. This article is based on a recent lecture given by Honeyman to the Incorporated Sales Managers' Association.

²³Honeyman, "Art in Scotland." London Studio. September 1943. p.77.

²⁴James Paton. The Present Position of the Museum and Art Galleries of Glasgow (Glasgow: Philosophical Society of Glasgow. 1885), p.16.

²⁵"Memorandum on Museums and Reconstruction," Museums Journal. July 1942, p.78.

²⁶In a private letter to his friend, James Willock, a leading Glasgow journalist and editor of the Evening Times, Honeyman discusses the future appointment of a Director of the Glasgow Art Gallery and Museum and how this appointment will affect the cultural activity within the city. He lists six ideas on what this appointment should be based on. (Can be found in the Honeyman Private Collection, National Library of Scotland, reference number 5/1/3, dated 3 January 1939). These ideas can later be found in an article entitled "Glasgow Art Galleries: the Forthcoming Appointment of a Director," Glasgow Herald. 22 February 1939. Although written by the Art Correspondent, it consists of a close paraphrase of the ideas Honeyman initially discussed with James Willock.

²⁷Along with the above cited sources in n.27, many of Honeyman's views on the aims, motives, and qualifications of a Director of Glasgow Art Gallery and Museum can be found in the cover letter of his application for this appointment directed to The Corporation of the City of Glasgow: Art Galleries and Museums Department and addressed to the Town Clerk, William Kerr on 24 April 1939. (A copy of this application can be found in the Honeyman Private Collection, National Library of Scotland, ref. 5/1/75.)

²⁸See n.26 and n.27.

²⁹It is important to mention that the Art Galleries and Museums Committee was looking for a Director with a strong "Arts" background. Therefore, when Honeyman became Director, he was mostly concerned with publicizing and improving the Art Gallery rather than the Museum. In November 1948 the Corporation decided, with Honeyman's full support, to separate the two departments and hired one of the current staff in the Museum, Dr. Stuart M. K. Henderson as Director of Museums.

³⁰See n.24. p.12.

³¹Ibid.. p.6.

³²Catalogs such as Paton's, Catalogue Descriptive and Historical of the Pictures in the Glasgow Art Gallery and Museum, Kelvingrove, and The Fine Art Collection of Glasgow, as well as Pinnington's, The Art Collection of the Corporation of Glasgow (see Bibliography).

³³The Kelvingrove Museum and the Corporation Galleries of Art: Report for the Year 1878, p.6.

³⁴Interview with Isabel Maclean (nee Mackintosh), 06 September 1991.

³⁵James Eggleton, Glasgow's Art Galleries and Museums (Glasgow: Corporation of Glasgow, 1936), p.32.

³⁶Eggleton, The Technique of an Art Gallery (Glasgow: Royal Philosophical Society of Glasgow, 1933).

³⁷Ibid.. p.7.

³⁸Ibid.. p.8.

³⁹Ibid.. p.25.

⁴⁰Honeyman, "Have the Time of Your Life!," Evening News, 31 October 1946.

⁴¹Jessie House, "This Boom Town in Culture," Evening Citizen, 18 October 1945.

⁴²In 1939 a Council for the Encouragement of Music and the Arts (CEMA) was set up by Arts Council of Great Britain. In 1945 a Scottish Committee of CEMA was created. This is now known as the Scottish Arts Council.

⁴³The St. Mungo Prize of £1000 was created by an anonymous donor, later known to be Alex Somerville, and was instituted in 1936. Honeyman was the second recipient of the award. The first recipient was Sir Patrick Dollan who won the prize in 1939. This prize is awarded every three years to the Glasgow citizen who has done most in the preceding three years to promote the culture, welfare, and prosperity of the city.

⁴⁴The Glasgow Art Gallery and Museums Association, founded by Honeyman, began publishing a journal called the

Scottish Arts Review in December 1945. The controversial exhibitions referred to are the "Picasso - Matisse" exhibition in January 1946, the "Open-Air Exhibition of Sculpture" in June 1949, and Dali's "Christ of St. John of the Cross" in June 1952. These will be discussed further in relation to Honeyman as publicist and purveyor of ideas.

⁴⁵Honeyman, Art and Audacity, p.43.

⁴⁶Refer to n.27.

⁴⁷"Glasgow's Publicist for Art," Daily Record, 9 June 1939.

⁴⁸Art and Audacity, p.86.

⁴⁹Honeyman, "Notes on Public Relations in Art Gallery and Museum Work," Museums Journal, January 1951, p.224.

⁵⁰"The Future of our Museums," Times Literary Supplement, 25 August 1950.

⁵¹Honeyman, "Views of Two Museum Directors," Museum, vol.1, 1952, p.234-238.

⁵²See page 4 and 5 of Introduction.

⁵³Honeyman, "Art Hits the Headlines," Scottish Field, August 1959, p.26.

"When I engage myself in the gentle exercise of trying to make people aware of the significance of art, because of its power to add to those things which enhance life, I am often met with the observation, 'I know! There have always been museums and galleries. I must drop in sometime.'"

⁵⁴Honeyman quotes Tolstoy in his article "Notes on Public Relations in Art Gallery and Museum Work," Museums Journal, vol. 50, January 1951, p.226. He does not offer a reference for this quotation.

⁵⁵Ernest J. Simmons, Tolstoy (London and Boston: Routledge and Kegan Paul Ltd, 1973), p.186.

⁵⁶Ernest J. Simmons, Introduction to Tolstoy's Writings (Chicago and London: The University of Chicago Press, 1968), p.204.

⁵⁷See n.55. p.69.

⁵⁸See n.56. p.122.

⁵⁹Ibid.. p.124.

⁶⁰See n.55. p.180.

⁶¹Sir Kenneth Clark, "Ideal Picture Galleries," Museums Journal, vol.45 no.8, November 1945, p.134.

⁶²Honeyman, "Views of Two Museum Directors," Museum, 1952, p.224.

⁶³See n.62. The four classes of people to be reached are: a) the average citizen; b) school children; c) the adult who seeks guidance, and d) the tourist and holiday-maker.

⁶⁴Honeyman, "Notes on Public Relations in Art Gallery and Museum Work," Museums Journal, vol. 50, January 1951, p.225.

⁶⁵See n.64. See also Honeyman's draft of a "Broadcast for School Children", 19 August 1941, p.1. This draft can be found in the Honeyman Private Collection, National Library of Scotland, ref. 9/8/3.

⁶⁶See draft mentioned in n.65.

⁶⁷See n.64. This same discussion on a three-fold Further Education structure can also be found in "Views of Two Museum Directors," Museum, p.237,238.

⁶⁸See n.64. p.225.

⁶⁹Ibid.. p.224.

⁷⁰See n.62. p.225.

⁷¹Art and Audacity, p.235,236.

⁷²See n.62, p.236.

⁷³Honeyman, Farewell Memorandum, quoted in Art and Audacity, p.234.

⁷⁴"Novel Art Display: Answer to Criticism on use of Art Galleries." Glasgow Herald, 7 December 1942.

75A more complete list of exhibitions can be found in the Glasgow Art Gallery and Museums Annual Report, Glasgow Museums Library, Glasgow. These reports are missing from 1917-1941, (with the exception of one issued in 1926 by T. C. F. Brochie, Director of the Glasgow Art Gallery and Museum from 1919-1930), but were compiled again beginning in 1944 by Honeyman.

76Art and Audacity, p.85.

77The Spirit of France: French Paintings of the Nineteenth and Twentieth Centuries (Glasgow: Glasgow Corporation Printing Department, 1943).

78See n.76. p.86.

79See Appendix A - Attendance Records. Total attendances for the period had not been exceeded for approximately forty years. This increased interest in galleries and museums was not peculiar to Glasgow, and could be chiefly attributed to the constant presentation of special exhibitions, and partly due to war-time restrictions. Glasgow Art Gallery and Museums Annual Report, 1942-1943, p.3, and reports through 1954.

80Honeyman, "Au Revoir," Evening News, 12 February 1946.

81"10,000 Queued for Last View of Picasso's Paintings," Daily Record and Mail, 11 February 1946.

82Honeyman, Art and Audacity, p.221. Corporation officials involved with finances and policy were unhappy about the failure to count the cyclostyled sheets prior to selling them; accusing the staff of potential dishonesty. Honeyman argued that they had profited from the idea and failed to understand why the Corporation was being so petty.

83Robert McMahon, "The Self Portrait- That Wasn't," Glasgow Herald, 14 February 1948. McMahon discusses Van Gogh's connection with Glasgow via the late Alexander Reid, prominent Glasgow art dealer.

84Organized by the Parks and Art Galleries Committees of the Corporation in association with the Scottish Committee of the Arts Council (Scottish Arts Council). The exhibition ran from 25 June - September 1949 with an admission price of 1s/adult and 6d/child. It was based on the previous year's Battersea Park exhibition of sculpture

in London but contained 25 more pieces of sculpture covering a wider range of aesthetics.

⁸⁵Glasgow Art Galleries and Musuems Annual Report.
1948-1950. p.3.

⁸⁶Known as "Le Christ" prior to its exhibition in June 1952.

⁸⁷Personal interview with Isabel Maclean. 06 September 1991.

⁸⁸Personal interview with Emilio Coia. 25 November 1991.

⁸⁹Ibid.

⁹⁰Quoted from "It Was a Bargain." First Sunday. 1990.
p.18.

⁹¹Glasgow Art Gallery and Museums Annual Report. 1949-1950. p. 5.

⁹²Art and Audacity. p.216.

⁹³Ibid.. p.208.

⁹⁴"Calendar of Events." Glasgow Art Gallery & Museums Association. March-April 1945. p.1.

⁹⁵Interview with Maclean. See also Art and Audacity.
p.115.

⁹⁶See n.92. p.113.

⁹⁷Lectures were delivered by various people: Honeyman, members of staff, and other invited experts.

⁹⁸Interview with Coia.

⁹⁹During Honeyman's directorship the acquisitions by the Glasgow Art Gallery and Museum substantially increased through purchases, donations, and bequests. Particularly noteworthy was the bequest made by Sir William and Lady Burrell in 1944 of their collection containing a total of 7,930 items, along with an endowment of £450,000 for a building to house the collection. See Art and Audacity. p.136 and "How the Burrell Collection came to the City of Glasgow." Glasgow Herald. 1 May 1971. Other significant bequests were the Scott Collection of Armour and the David

Cargill Bequest in 1950. the Chrystal Bequest in 1940. the bequest of the McInnes Collection in 1944. and the Lady Moore Bequest in 1945.

100 "Visual Education in Glasgow." Glasgow Herald. 9 March 1950.

101 William Power. "Glasgow and the Roots of Art." Out of the Jug: A Review of the Art Club. p.11.

102 Art and Audacity. p.57.

103 Ibid. p.60.

104 See n.103. Discussion also found in "How to Look at Pictures." Evening News. 5 February. 1946.

105 See n.103.

106 A Series of lectures were held in the Glasgow Art Gallery and Museum under the general title of "The Enjoyment of Pictures". They were given by Honeyman in connection with the Fine Art Institute Exhibition displayed in the Art Gallery at that time. The first was held on 15 November 1939 and was entitled "What is Art? Art as Communication". The second on 22 November 1939 entitled "Terminology of Art". And the third. "The Artist and the Spectator" was held on 29 November 1939. There is reference that this series would be composed of five lectures. ("Encouraging an Appreciation." Times. 11 November 1939.) but I have not been able to find information on the fourth or fifth lecture in the series. Andrew Hannah's lecture on 24 December 1939 entitled "Methods and Materials of the Painter's Art" held in the Art Gallery might well have been connected with this series of lectures.

107 "The Enjoyment of Pictures: Art as Communication." Glasgow Herald. 16 November 1939, p.4f.

108 Charles Carter. "Visiting an Art Gallery." Scottish Art Review. 2/6. Vol.II. No.1. 1948.

109 The "Narrative Paintings" exhibition opened in March 1940 and ran until September. Many of the paintings were old favorites of Honeyman's. There were many Scottish artists such as Sir David Wilkie. William McTaggart. Sam Bough. and Sir W. O. Orchardson. included from the general permanent collection. From the Glasgow School - early works. Josef Israel's "The Frugal Meal". Sir John Millais' "The Ornithologist". Ford Madox Brown's "Wyckliffe on Trial". John Pettie's "Two Strings to Her Bow". Albert J.

Moore's "Reading Aloud" (from the Council Chambers). Briton Riviere's "The Last of the Crew". Robert Gibb's "Alma-Forward the 42nd". Sir W. O. Orchardson's "Peveril of the Peak". a large painting by William Yeames entitled "Prisoners of War". and others.

¹¹⁰Lectures given by Honeyman were strongly based on Dr. Barnes' philosophy of art education. In a letter from Honeyman to Dr. Barnes dated 12 July 1940 (Honeyman Private Collection, National Library of Scotland, ref. 3/24/3), he states, "...in the preparation of these talks I have made free use of your publications". Another letter from Honeyman to Dr. Barnes dated 13 January 1941 (Honeyman Private Collection, National Library of Scotland, ref. 3/24/5), when Honeyman was giving a series of six lectures at the University of Glasgow, states:

"...they are modeled on the Barnes Foundation technique...following the systematic and scientific methods which you have developed...with minor adaptations appropriate to this 'climate'".

Honeyman again reveals his reliance on the Barnes Foundation technique when he states in a letter to Dr. Barnes dated 20 December 1943 (Honeyman Private Collection, National Library of Scotland, ref. 3/24/8):

"...in lecture activities generally I have borrowed freely from you and your teachings. Indeed I look upon myself as a disciple of the Barnes Foundation and its aesthetic policy".

Honeyman maintained his belief in the Barnes Foundation techniques. In 1948, as an honorary member of the University Senate, he attempted not only to get the University of Glasgow to establish a Department of Fine Arts but also counselled them to examine the Barnes method as a prototype to the scheme. (Letter from Honeyman to Dr. Barnes, 12 June 1948, Honeyman Private Collection, National Library of Scotland, ref. 3/24/14.)

¹¹¹John Dewey was an American philosopher who was highly influential in the first half of the twentieth century. His works were at the center of debate or controversy among professional theorists and practitioners in the areas of education, art criticism, social psychology, and political science. His fundamental concepts dealt with experience, growth, transaction, and inquiry.

¹¹²Albert C. Barnes, et al. The Art in Painting (London: Jonathan Cape, 1927), p.99.

¹¹³*Ibid.*, p.39.

114 All the instructors at the Barnes Foundation were trained in the Barnes method of criticism and had access to excellent examples of modern painting to serve as material for analysis. The collection has some 200 Renoirs; 100 Cezannes; 70-80 Matisse's; 20-30 Picassos (all of the early periods); 15-20 Douanier Rousseaus; a large Seurat depicting his studio and model; many Van Goghs, Soutines, Modiglianis; Pascins; and examples of the rest of the Paris School. A Matisse mural, a large group of Flemish and Italian paintings including a fine Tintoretto and a Titian painting of a man with a little boy. The courses were entirely taught in a philosophical and verbal manner. For more information see Maurice Grosser, "The Barnes Foundation," The Nation, Vol.192, no.9, 4 March 1961, p.190-192. This article is also in the Honeyman Private Collection, National Library of Scotland, ref. 3/24/17.

115 Art and Audacity, p.55.

116 "Art and Popularity," Glasgow Herald, 3 February 1940.

117 "Art Venture in Glasgow: Exhibition of Story Pictures," Glasgow Herald, 29 January 1940, p.9e.

118 "Aids in the Study of Pictures," Scotsman, 3 April 1940. The origin of these questions was from "An Outline for Picture Analysis" prepared by Thomas Munro for use in his courses in art appreciation conducted by the Barnes Foundation at the University of Pennsylvania, Philadelphia, and Columbia University, New York. They are printed in the first edition of The Art in Painting, 1927, written by Albert C. Barnes. Honeyman said he might ask his committee to have something of that kind printed for the public to have beside them as an aid when looking at the pictures. (I do not believe this ever came to be.) "The Analysis of Pictures," Glasgow Herald, 3 April 1940, p.7e.

119 "Art of Our Allies," Glasgow Herald, 6 September 1941.

120 "Approach to Art," Bulletin and Scots Review, 6 September 1941.

121 Honeyman, Art and Audacity, p.52.

122 Ibid., p.54.

123 Ibid., p.55.

124 "The Artist at Work" exhibition was opened by Stanley Cursiter, R.S.A., Director of the National Galleries of Scotland. A series of lectures accompanied this exhibition. On the 6th of July Mr. Helmut Ruhemann gave a talk and demonstration on the "Methods of Painting - Old and Modern". On 9 July Mr. Benno Schotz, R.S.A., demonstrated while lecturing on "The Sculptor at Work". Mr. H. A. Crawford, R.S.A., demonstrated and lectured on "The Painter at Work" on the 13th of July, and Honeyman gave a lecture on "The Role of the Spectator" on the 16th of July.

125 "The Artist at Work: Mr. Stanley Cursiter Opens Glasgow Exhibition." Scotsman. 3 July 1943.

126 Ibid.

127 Epigrams such as: "Taste cannot be taught - it just happens."; "Lectures and talks on art are just a waste of time - they lead nowhere."; "If a work has to be explained the author of it isn't an artist."; "Analysis destroys the appreciation of beauty."; "When people undertake to reason all is lost."; "Beauty is something we apprehend without reflection."; and so on. These epigrams are taken from Art and Audacity, p.59 and "How to Look at Pictures." Evening News. 5 February 1946. written by Honeyman.

128 Honeyman. "How to Look at Pictures." Evening News. 5 February 1946.

129 Honeyman. Art and Audacity. p.54.

130 Art Gallery and Museums Committee in association with the Corporation of the City of Glasgow. Educational Experiment 1941-1951 (Glasgow: Glasgow Corporation Printing and Stationery Department, 1951). p.48. and "Art Galleries Have Social Service Experiment." Evening Times. 28 May 1947.

131 Margaret Sinclair. "What Schools Can do for Glasgow." Evening News. 11 July 1944.

132 Honeyman. "Arts and Crafts In Lewis Schools." Stornoway Gazette and West Coast Advertiser. 30 May 1947.

133 This is the definition of imagination found in the Children's Encyclopedia quoted in Honeyman's article. "Just Imagine!." Evening News. 13 April 1944.

134 Prior to September 1941. (when the Art Gallery and Museums Committee and the Education Committee agreed to hire an education officer). the responsibility of showing school

groups around the Art Gallery and Museum fell on their own school teachers or on members of the curatorial staff.

¹³⁵Educational Experiment 1941-1951. p.6. See also Glasgow Art Gallery and Museums Annual Report, 1942-1943, p.14.

¹³⁶Samuel Thompson. "Visual Education at the Art Gallery and Museum," Scottish Art Review. first issue, December 1945. p.11.

¹³⁷"Report on Museums and Education," Standing Commission on Museums and Art Galleries (Council for Museums and Galleries in Scotland presented to the Scottish Education Department, 1970), see Appendix, "History of the Schools Museum Service in Britain".

¹³⁸Educational Experiment 1941-1951. p.12.

¹³⁹Glasgow Art Gallery and Museums Annual Report, 1942-1943. p.14. Up until 1930 the number of drawings presented each year averaged 700 but were steadily falling in the interim before 1941 (See Appendix C). The Museums Education Department took over the running of the competition in 1941 and decided to revise the scheme by extending the scope and character of it so as to appeal to the student of ordinary drawing ability and include them in the competition. The tradition had previously created a bias towards representational drawing with the effect of making the competition somewhat out of touch with current art instruction. It was decided that competitors could reproduce an object realistically or imaginatively on a theme and could use a wider range of colors. The most important innovation was that school children would now be allowed to attend on school days. For further information see, Educational Experiment. p.37-40.. Edward Scouller, "Youth and Art," Scottish Art Review. vol.II, no.3, 1949, p.32.. and Jean Irwin, "Children's Art Competition" of same volume. p.31-32.

¹⁴⁰Saturday classes were also held under this scheme at two branch museums; Tollcross Museum and Camphill Musuem.

¹⁴¹It was agreed by the Art Gallery and Museum and the Education Committees of Glasgow Corporation that the Education Department and the Department of Further Education would collaborate in offering fee-paying courses held at the Art Gallery. It was the first time that a fee-paying activity had been held in the history of the Art Gallery. Following this decision in 1949 Further Education Courses began to be offered. Educational Experiment p.47-49.

142Honeyman. "Out of the Fog." Evening News. 19 April 1944.

143Honeyman. The Universities and the Arts (Edinburgh: T. and A. Constable Ltd. - Printers to the University of Edinburgh. 1955). p.7. This was a lecture delivered by Honeyman in the McEwan Hall, Edinburgh, on 22nd August in the presence of the Heads of Universities who were visiting the Edinburgh International Festival in 1955.

144Honeyman. "Scottish Commentary." Studio 132. July 1946. p.25-26.

145This lecture was initially given in November 1939 and repeated March 1940, July 1943, March 1944, February 1946, October 1946, November 1946, March 1947, and May 1947. Honeyman most probably repeated this lecture more times than listed above, since the main source from which this information was taken, Glasgow Art Gallery and Museums Annual Report, 1942-1954, changed its format in 1947 to no longer include a list of lectures given for the year. The essence of this lecture was published in the first edition of Scottish Art Review in December 1945, entitled "How to Look at Pictures", by T. J. Honeyman. The same article appeared again in 1950 in the first edition of Outlet.

146"Another Way of Looking at Pictures," Daily Record & Mail. (7 October 1946).

147Honeyman. The Clear Horizon. p.83.

148Ibid.

149William Power. "We Can Make Our Museums Alive," Evening News, 14 September 1944.

150"Art Venture in Glasgow." Glasgow Herald. 29 January 1940.

151T. Elder Dickson. "Points of View: The Approach to Art." Scotsman. 2 December 1943.

152"Language of Art." Stirling Journal. 19 October 1944.

153Honeyman. "Approach to Art: Imagination of the Intellect." Scotsman. 9 December 1943.

154Art and Audacity. p.115. Honeyman states that the journal was not published until 1946, but I think this was

because it came out in late December 1945 and had not been fully circulated yet.

155"Something Good for Art-Conscious Scots." Evening Citizen. 22 December 1945.

156Interview with Maclean.

157See "Publicising the Arts." Scotsman. 24 December 1945 and Art and Audacity. p.116.

158"Art Review." Evening News. 22 June 1948.

159Letter from Stanley Cursiter to Honeyman. dated 26 December 1945. Honeyman Private Collection. National Library of Scotland. ref. 2/2/43.

160William Power. "We Can Make our Museums Alive." Evening News. 14 September 1944.

161Paton. The Present Position of the Museum and Art Galleries of Glasgow (Glasgow: Philosophical Society of Glasgow. 1885). p.12.

162The Kelvingrove Museum and the Corporation Galleries of Art: Report for the Year 1882. p.7.

163The Art Review was a copyright title of an annual publication which was suspended during the war. "Calendar of Events." Glasgow Art Gallery and Museums Association. November-December 1946. p.1.

164See Art and Audacity. p.117 and "Scottish Art Review." Scotsman. 18 December 1947. The aim and purpose of the periodical was:

"To further a knowledge and a love of that aspect of divine truth which it is the privilege of art to present to men - a knowledge and a love which this nation stands in dire need of at the present day."

Honeyman felt this to still be relevant to his period. See Three Scottish Colourists. p.33.

165"Calendar of Events." Glasgow Art Gallery and Museums Association. March-April 1948. p.1.

166Art and Audacity. p.116.

¹⁶⁷The Scottish Art Review. editorial. vol.III. 2 (1950). p.1.

¹⁶⁸In 1947 the entire collection was out of storage and back in the Art Gallery. The public had the opportunity to see the whole collection with the opening of the five west galleries in December 1947. Most of the collection had been stored for eight years due to the war.

¹⁶⁹"This Month's Masterpiece: St. Victor and a Donor." Evening News. 7 July 1945.

¹⁷⁰See n.166.

¹⁷¹Honeyman submitted his resignation on 3 April 1946 on the principle that he did not agree with the manner in which the Corporation handled repayment for expenses incurred on Corporation business. Contrary to the articles in various papers, his resignation had nothing to do with the refusal of the Committee's recommendation regarding a salary increase. He had asked the Corporation if he could be paid an allowance towards expenses incurred by him in entertaining in the interests of the Corporation, and at the same time asked for a ruling on the subject of spare-time activities undertaken by him with the object of publicizing the work of his department. See "Glasgow Art Director: Honeyman Resigns." Glasgow Herald. 24 April 1946. Unlike Honeyman, some of his colleagues preferred to forget their expenses rather than suffer the indignity of submitting the kind of claim required by the new regulations. Art and Audacity. p.226-228. News of his resignation caused much publicity and support from the Press and many sympathetic letters from all classes of the community who requested that every effort be made to retain Honeyman in his position. Honeyman withdrew his resignation on 22 May after Lord Provost Hector McNeill and ex-Lord Provost James Welsh asked him to reconsider. See "Director of Art to Remain." Glasgow Herald. 22 May 1946.

¹⁷²"Interest in Art." Evening Times. 18 July 1945.

¹⁷³This book was an introduction to the three Scottish Colourists: Hunter, Peploe, and Cadell and was written in such a way as to interest anyone who desired to know more about these artists. Honeyman's interest in these artists dates back to when he worked for McNeill Reid in Glasgow. Honeyman wrote a book entitled, Introducing Leslie Hunter. London: Faber and Faber, in 1937, and promoted Hunter's and the other Colourists' work whenever he could. He was the first person to write a book on the Scottish Colourists.

¹⁷⁴Honeyman. Three Scottish Colourists. p.3.

175Honeyman, The Universities and the Arts. p.14.

176Lochinvar, "Lads O'Pairs." Edinburgh Tatler. vol.16 no.25. September 1971.

177Quote by Thomas Reid (1710-96). Professor of Philosophy at Glasgow University. found in Honeyman's Three Scottish Colourists. London: Thomas Nelson and Sons Ltd, 1950. p.10.

178Honeyman, "The Visual Arts", p.4. Based on a report sponsored by the Darlington Hall Trustees, Honeyman Private Collection, National Library of Scotland, ref. 1/293, 1-7. This manuscript was intended as comment rather than a letter to the editor. Sent to Ivor Brown, editor, The Observer. London. 21 January 1948.

179Quoted from Manual of Curatorship: A Guide to Museum Practice. editorial board John M. A. Thompson, et al. (London: Butterworths, 1984). p.41. This quote comes from the report by Markham (1938) undertaken on behalf of the Carnegie United Kingdom Trust (CUKT) to review progress since a study published previously by Miers (1928).

180Ibid.

181Evening hours were not successful until the Social Service Experiment was put into effect. See Chapter 2, p.49.

182Ibid., p.46.

183Editorial, Scottish Art Review. vol.II no.2. 1948. p.1.

184Editorial, Scottish Art Review. vol.II no.3. 1949. p.1.

185Editorial, Scottish Art Review. vol.II no.1. 1948. p.25.

186Interview with Coia.

187Purchases from the Hamilton Bequest during Honeyman's directorship:

Delacroix, "Adam et Eve Chasses du Paradis", 1933
Gauguin, "Landscape". during war. first Gauguin in
collection
Monet, "Vue de Ventimille". during War

Sisley. "Boatyard on the Loing". during war
 Signac. "Le Quai de Clichy". (1946/47)
 Courbet. "Portrait d'une Femme". (47/48)
 Monet. "Vue de Vintimille" (list in An.Rep.1943)
 Renoir. "Portrait of Madame Renoir". bronze. 1954

188 Some examples of the French nineteenth and twentieth century paintings in the McInnes Bequest were:

Monet. "Vetheuil"
 Vuillard. "La Dame En Vert". "La Table". L'Interieur
 du Salon"
 Sisley. "Rue de Village"
 Braque. "Nature Morte"
 Picasso. "La marchande de Fleurs"
 Renoir. "The Painter's Garden. Cagnes". "Portrait of
 Madame X". "Still Life"
 Fantin-Latour. "La Danse". "Nature Morte"
 Boudin. "Rue de Dordrecht". "Un Port"
 Cezanne. "Panier de Fruit Renverse"
 Courbet. "Apples and Pear"
 Daumier. "La Commere"
 Monticelli. "Danses de Qualite"
 Seurat. "Maison dans les Arbres". "Les Deux Rives"
 Van Gogh. "Le Moulin Montmartre"

Degas. "Danseuses"
 Vuillard. "Dejeuner a la Campagne"

Cezanne. "Environs de Gardanne". bequested in 1951

189 Art and Audacity. p.144. Letter to Convener Helen Gault from Sir William Burrell. 12 May 1944 (the year represents a typographical error, it should read 1946) on the occasion of Honeyman's resignation in April 1946:

"I read with the greatest regret that Dr. Honeyman may cease to be Director of the Glasgow Art Galler[y]. I have known him for many years and his great knowledge of art was one of the principal factors which decided my wife and myself to offer our collection to Glasgow..."

190 Examples of French nineteenth and twentieth century painters in the Burrell Collection were: Boudin. Cezanne. Chardin. Courbet. Daumier. Fantin Latour. Gauguin. Gericault. Manet. Monticelli. Renoir. Sisley, and others.

191 "Memorandum on the Art Situation in Glasgow." c.1969. in the possession of Mrs. Margaret Wilson (nee Honeyman). Bearsden.

192 Art and Audacity. p.238.

193 Ibid. p.239.

194 Ibid.

195 Art and Audacity. p.229.

196 Ibid.

197 Telephone interview with Margaret Wilson. 14 May 1991.

198 Interview with Coia.

199 Interview with Maclean.

200 "Dr. Honeyman to Resign: Reasons of Health."
Scotsman. 10 February 1954.

201 William Macaulay. Curator of Art also resented James Ritchie's petty interferences in the running of the department: for example, a fine Renoir Bronze (Bust of Madame Renoir) was under consideration by the Committee - it was Honeyman's final purchase recommendation and a special price had been arranged for the Art Gallery. Ritchie had previously thought it a worthwhile purchase, but at the meeting to decide its purchase he described it as a worthless piece of iron and moved that it not be purchased. Fortunately, no one seconded the motion. When Honeyman informed Macaulay of his intent to resign, Macaulay decided he would not stay any longer either. See Art and Audacity. p.240.

202 "Choice of Glasgow Art Director: Conflicting Views on Duties." Glasgow Herald. 13 October 1954.

203 Interview with Maclean.

204 "Glasgow Art Dispute." Scotsman. 15 October 1954.

205 "Glasgow Art Galleries." Glasgow Herald. 15 October 1954.

206 Ibid.

207 Ibid.

208 "Proposed Change of Name," Glasgow Herald, 23 October 1954.

209 "Dr. Honeyman's 'Art' Plea," Glasgow Herald, 23 November 1954.

210 "'Withdraw Criticism' Call to Dr. Honeyman," Evening Times, 23 November 1954.

211 Interview with Coia.

212 Paton, The Present Position of the Museum and Art Galleries of Glasgow, p.13.

213 Interview with Maclean.

214 Exhibitions Held in the Glasgow Art Gallery and Museum, unpublished, Glasgow Museums Library, Glasgow Art Gallery and Museum.

215 Letter from Cursiter to Honeyman, 25 June 1942, Honeyman Private Collection, National Library of Scotland, ref. 2/2/1.

216 Manual of Curatorship, p.42.

217 Emilio Coia, "Scotland's Best Man for Art this Century," Scotsman, 7 July 1971.

218 Quoted from "Man Who Bought the Dali," Glasgow Herald Saturday Weekender, 17 February 1990, p.21. "...at this time" meant during 1990 when Glasgow was European City of Culture.

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